THE SAN FRANCISCO
BAY GUARDIAN
WEEKLY!
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SINCE 1966. THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. NOVEMBER 14 THROUGH NOVEMBER 21, 1975. VOL. 10, NO. 7.

DISCOMANIA

A complete guide to the Bay Area dancing scene. Page 22.



PHOTO BY RICK GROSSE

'Zodiac' murders stalk the S&M scene

Slayings in South of Market gay community go unsolved—and unnoticed. Page 10.

A buyer's guide to stereos

Demystifying the electronics jargon jungle. Page 19.

'Inez Garcia' on stage

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Is Oakland's Mayor Reading a slumlord?

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Farmworker elections

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Surveying 28 used record stores

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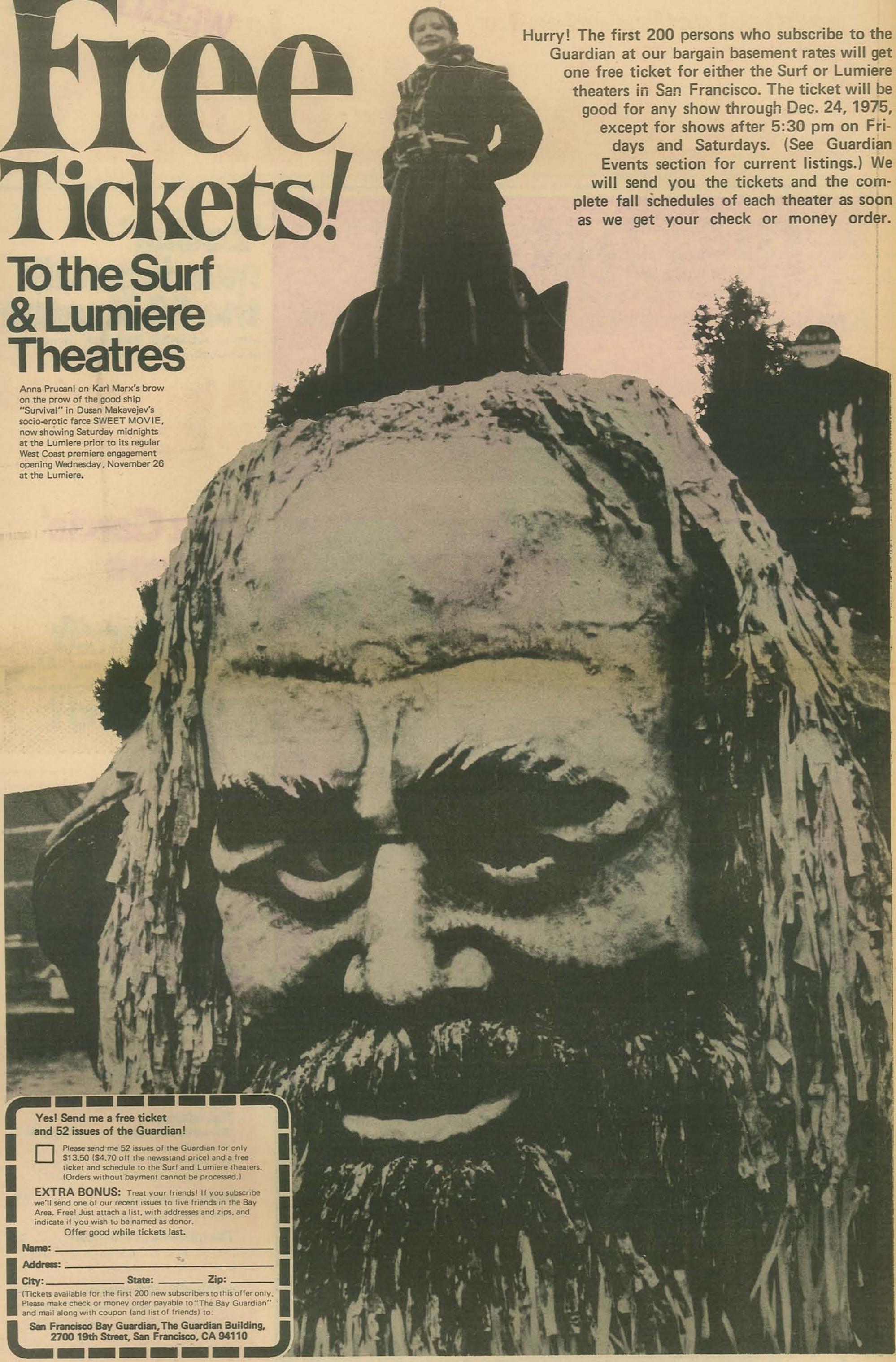
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Peter Dreyer reviews "Old San Francisco." Plus: Peter Carroll on "The Land No One Knows"

Free Tickets!

To the Surf & Lumiere Theatres

Hurry! The first 200 persons who subscribe to the Guardian at our bargain basement rates will get one free ticket for either the Surf or Lumiere theaters in San Francisco. The ticket will be good for any show through Dec. 24, 1975, except for shows after 5:30 pm on Fridays and Saturdays. (See Guardian Events section for current listings.) We will send you the tickets and the complete fall schedules of each theater as soon as we get your check or money order.

Anna Prucanl on Karl Marx's brow on the prow of the good ship "Survival" in Dusan Makavejev's socio-erotic farce SWEET MOVIE, now showing Saturday midnights at the Lumiere prior to its regular West Coast premiere engagement opening Wednesday, November 26 at the Lumiere.



Yes! Send me a free ticket and 52 issues of the Guardian!

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political action calendar

BY BRIAN SULKIS

NOVEMBER 14 (FRIDAY)

POETRY READING by Jerry Kamstra and friends in support of the Doubleday strike (now in its 12th week). Noon, Post/Grant, SF, 552-3368.

ANGOLAN INDEPENDENCE. Ellen Schaeffer discusses Angola's liberation and its effects on Southern Africa. 8 pm, East Bay Socialist School, 6025 Shattuck, Oakl., 652-1756. 75¢, childcare provided.

NOVEMBER 15 (SATURDAY)

"POINT OF ORDER," an award-winning film on the hearings conducted by the late Senator Joseph McCarthy. 1:30 pm, Lurie Room, Main Library, Civic Center, SF.

INSIDE THE PRISONS. A look at what's happening in California's prisons and jails, prison conditions, the struggle for prisoners' rights and political organization among inmates. 7-7:30 pm, KPFA radio, 94.1 FM.

BENEFIT DANCE for Olga Talamante, still in prison in Argentina. Music from Salsa Alacran and El Grito. 9 pm-1 am, APUMEC Hall, 3526 E. 14th St., Oakl., 261-5948, $3/$2.50 advance from Cody's, 2454 Telegraph, Berk., or Modern Times, 2300 17th St., SF.

NOVEMBER 16 (SUNDAY)

JOAO FERREIRA-SOUSA, of the United Revolutionary Front (FUR) in Portugal, gives a talk on conditions in that country. 7:30 pm, Julian Theater, 953 De Haro, SF.

AMERICAN-SOVIET Goodwill Celebration for Detente, featuring the SF Mime Troupe. 2:30 pm, El Dorado Room of the Jack Tar Hotel, Geary/Van Ness, SF. $1.50. 861-3813.

JFK ASSASSINATION: FURTHER DEVELOPMENTS. Mark Lane talks about recent facts his Committee of Inquiry has uncovered. Possible coverups by the FBI and Dallas Police will also be discussed. 7:30 pm, KFOG radio, 104.5 FM.

PARTY FOR TOM HAYDEN with baroque/jazz music ensemble and Tricky Dick puppets. At the home of Joe and Linda Belden, 122 San Carlos Ave., Sausalito. $10 donation/person.

NOVEMBER 17 (MONDAY)

FRANCO'S SPAIN/FORD'S AMERICA: a talk by Alvah Bessie, veteran of the Abraham Lincoln Brigade and author of "Men in Battle" and "Spain Again." 8 pm, Mission Branch Library, 3359 24th St., SF, 824-2810.

RIGHTS OF MENTAL PATIENTS, a panel and audience discussion with members of the Network Against Psychiatric Assault. 7 pm, Lurie Room, Main Library, Civic Center, SF.

"WHAT 80 MILLION WOMEN WANT": a film about the women's suffrage movement in 1913, followed by a discussion of women's rights. 7:30 pm, West Portal Branch Library, 190 Lenox, SF, 566-4584. (Also, Nov. 18, 7:30 pm, Noe Valley Library, 451 Jersey, SF, 285-2788.)

LAURA ALLENDE, formerly a Senator in Chile in her brother Salvador Allende's Unidad Popular government, talks about politics and womanhood with Carmen Alegria. 10 pm, KQED Open Studio, Channel 9.

PEOPLE'S PARTY PRESIDENTIAL Candidate Margaret Wright, will speak at an open house at the Peace and Freedom House (the California Peace and Freedom Party is an affiliate of the People's Party). 8-10 pm, 1108 Page, SF.

"KOREA, A SECOND VIETNAM?" A talk by Nicola Geiger, coordinator of the Committee to Support Human Rights in South Korea. 7:30 pm, Friends' Center, 2160 Lake/23rd Ave., SF.

"THE DOUBLE DAY," a documentary film on the double labor load of women working and maintaining a traditional family life in Latin America; with three other films on Third World Women, and a discussion with ethnologist Veve Clark. 7:30 pm, 155 Dwinelle, UC Berk., 642-4786, $2/$1.50 students.

NOVEMBER 18 (TUESDAY)

"PRESIDENTIAL PARDONS from James R. Hoffa to Richard M. Nixon." Lecture by Leonard B. Boudin, Regents' Professor of Law. Noon, Wheeler Aud., UC Berk. Free.

"EACH INMATE HAS THE RIGHT, Equal Protection Under the Law," a discussion by Michael Snedecker, attorney for the Prisoners' Union, and a representative from the California Adult Authority (parole) Board; sponsored by the Prisoners' Union. Main theatre, Lone Mountain College, 2800 Turk, 7-10 pm.

BEYOND BARBED WIRE: Struggling for Unalienable Rights, an open forum on the continuing quest for the rights guaranteed by the Constitution, with special attention to the experience of the Japanese Americans during World War II. Sponsored by the Japanese Americans Citizens League. 7:30 pm, Christ United Presbyterian Church, 1700 Sutter/Laguna, SF.

NOVEMBER 20 (THURSDAY)

LAW ENFORCEMENT IN THE ETHNIC Communities, a discussion of policing of ethnic communities and the reaction of the residents. KPOO radio, 89.5 FM, 11 am-noon.

ANGELA SPEAKS. A program, hosted by Angela Davis, with commentary and analysis on an expansive range of topics. 7:30 pm, KPFA radio, 94.1 FM.

ALCATRAZ: SIX YEARS LATER. A special documentary, with music and discussions on the significance and impact of the occupation of Alcatraz Island by Native Americans in 1969. 8:30 pm, KPFA radio, 94.1 FM.

NOVEMBER 21 (FRIDAY)

US CRIMINAL CODE. A panel will discuss and read selections from the proposed new US Criminal Code now being considered by the US Senate. 7 pm, Lurie Room, Main Library, Civic Center, SF.

FREEDOM FROM SEARCH and Seizure, a talk by David Fechheimer, a private investigator, at a community dinner sponsored by the Potrero Hill Neighborhood House, 953 DeHaro, SF, 6:30 pm.

THE SAN FRANCISCO
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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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THIS ISSUE: VOL. 10, NO. 7, NOVEMBER 14 THROUGH NOVEMBER 21, 1975

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letters

I am not a racist!

A letter to the Editor [Guardian, 10/31/75], purporting to be from "Luke P. O'Reilly, San Francisco," asked that you revise your support of my candidacy for re-election to the Board of Supervisors. Without debating again the efficacy of busing to achieve quality education (the author of the Coleman Report now concedes it does not), I must respectfully take exception to the writer's characterization of me as an Ivy-League George Wallace.

In 1964, long before my election to the Board of Supervisors, I campaigned against Proposition 14, the State Constitutional amendment which in effect okayed discrimination in housing until it was struck down by the California Supreme Court. In 1973, as a member of the Board of Supervisors, I introduced a resolution urging the San Francisco Retirement System to get rid of its investments in companies doing business in South Africa. And I initiated in 1974 the ordinance, finally adopted this year, prohibiting discrimination against people with children in renting housing.

I co-authored (with Supervisor Barbagelata) the resolution to raise payments for people on General Assistance from a sub-standard $88.00 a month to $121.00 a month, the state median. I also co-authored (with Supervisor Francois) this year, legislation to include Gays in the administration of the Human Rights Ordinance.

I did these things, just as I have always championed individual rights, because I believe them to be just, and I resent the bogus accusation, which you printed, of being anti-civil rights. My leading the ticket for the Board of Supervisors was helped by your critical but benign "second strategy" endorsement, and I am grateful for those remarks and votes of confidence inspired by your approbatory portrayal of me as one of the two best incumbent supervisors, as well as your Insider's Report Card [Guardian, 10/31/75] giving me high marks in political courage and innovativeness.

Quentin L. Kopp
SF Board of Supervisors

I am concerned that my Self Defense Studio was not listed in the pull out section dealing with alternatives to the gay bars and restaurants [Guardian, 10/31/75].

I feel that my studio (teaching the art and self defense of Okinawan karate) is a most positive and healty alternative to the usual restaurant and bar scene for gay men and women.

John Slater
K.E.I. Self Defense Studio
San Francisco



PHOTO BY CHARLEY FRANKLIN

The Bay Guardian is a heterosexist magazine that should keep it straight nose out of gay folks' affairs. Witness the bullshit "Gay Couples" article [Guardian, 10/31/75]. You hope to show how straight these faggots and dykes are. You pigs! Couples are heterosexual institutions. Gay folks offer us all an alternative to bullshit heterosexual marriage. Your arrogance appalls me.

Sister Illuminate Marie
(nee Francis Thomas Femia)
San Francisco

The gay issue

I liked your article on "Gay Love" [Guardian, 10/31/75]. It was romantic without being sentimental or maudlin, objective without being voyeuristic. Your articles always hit the spot, but this one was especially outstanding.

Bob Shurtleff
San Francisco

I am glad that the Guardian has gone weekly. I can't stomach the Hearst paper bullshit, so I count on you to keep me informed.

You must make your readers realize that gay oppression is **not** a secondary issue. For example, Angela Davis commented recently that gay rights should take a back seat to problems like racism. I know that Davis is sincere, but she is wrong. I cannot walk down the street holding hands with my lover without the fear of being beaten, or at least getting called "faggot" once a block. Being gay affects me 24 hours a day. Do you know, fellow members of the alternative community, that it is virtually impossible for an openly gay person to get a job. If my liberation takes a back seat, I might have starved to death by then. We must realize that sexism and racism must be eliminated at the same time if any revolution is to be successful.

Satya Klein
San Francisco

I am sure getting tired of the pages and pages devoted to the gay scene in SF. Not denying that gays need space—just think you're overdoing it.

Jim Estes
Salem, Oregon

Your newspaper is so great. But your repeated articles on gays make me wonder if you are not exploiting them to sell newspapers. Please leave them alone. They are not weirdos in any sense of the word. Don't single them out. If you continue as you have been doing in this respect you'd better change your name to Gay Guardian.

George Hoffmann
Mill Valley

Freedom language

A "thank you" to the Bay Guardian for its article on Spain—Peter Carroll's talk with Alvah Bessie [Guardian, 10/24/75]. It was moving to read again the poetic and passionate words of Dolores Ibarruri, a Basque woman. The Freedom Language is universal.

Miren Azumendi
San Francisco

on guard!

Weekly awards

The "Lewis Mumford" Enlightened Land Use Planning Award to the Whittier, California City Council. In 1970, the council set aside 120 choice acres of city land for the Richard M. Nixon Presidential Library. In April of this year, Nixon, for obvious reasons, scrapped plans for the library. So the Whittier city council put the land to the next best use: a chunk of the library site is now a garbage dump, according to the Nov. 9 New York Times.

The "Tiny Tears" Crybaby of the Year Award to Sup. Bob Mendelsohn, for his continual whiny insistence that he doesn't get his fair share of voters just because Peter Mendelsohn, noted spokesman for old people, housing advocates and unions, has the audacity to have the same last name and to run against him for supervisor. What makes Bob Mendelsohn think people prefer him over Peter? Peter Mendelsohn told the Guardian, "I talked to people in over 50,000 houses [before the election] and I explained to them that there were two Mendelsohns running. I know a lot of people who voted for him because they weren't sure which one was me. They kept getting the two names mixed up so they voted for both of us."

The Lily Tomlin "Boy have you got the wrong number" Award to William L. Murphy, assistant district attorney for New York County, New York. Murphy wrote a letter to the warden of Folsom prison last month, requesting an interview with an inmate whose name had surfaced in an investigation Murphy was conducting, according to the Nov. 6 Sentinel. Unfortunately, Murphy addressed the letter to "Folsom Prison, 1898 Folsom Street, SF" and it was duly delivered to the well-known leather bar located at that address. Richard Dickerson, the owner of the bar, responded to Murphy on "Folsom Prison" stationery that features a naked man, a ball and chain and the logo "Meet the Men." Dickerson suggested that 5 pm on Sundays, when free hot dogs are served at "Folsom Prison," would be a good time for Murphy to visit, according to the Sentinel.

The Dick Tracy "Crimestoppers Textbook" Award to state Attorney General Evelle Younger. Younger told a state senate judiciary committee hearing on gun control Oct. 29, that "Lynette Fromme and Sara Jane Moore probably couldn't have gotten close enough to be a threat to the President if they were attempting to use rifles or shotguns." Not even if they hid them in big purses?

MOOD OF THE COPS

Guardian interviews with some 15 San Francisco policemen indicate that cops of every rank assume that their recent defeat at the polls came in response to the strike last August. But most blame the Supervisors and the media—not the electorate or their own leaders—for the passage of Proposition P by a 2-1 margin. (P may result in a monthly pay cut of $250 for the average policeman when it takes effect next June.)

One group, the older inspectors, blames the overall outcome on Jerry Crowley, leader of the Police Officers Association. A majority of the inspectors have withdrawn from the POA in recent months.

POA Treasurer Jack Ballantine acknowledged that 187 members have left the association since June, when dues were raised and strike talk began; and as many as 60 or more may have dropped without giving notification. Most of the drop-outs are inspectors, Ballantine told the Guardian, and "about 70% were older men, two or three years away from retirement. They had been against the strike all along, because they had the most to lose."

As Ballantine's comment suggests, the split in the POA reflects a "class" split in the police department. The department has about 1900 members. The "in crowd" are the approximately 300 plainclothes inspectors attached to the various bureaus (Homicide, Vice, Fraud, etc.) at the Hall of Justice. They make more money and have more control over their working conditions than the more than 1200 uniformed patrolmen who work mainly out of the district stations.

With the departure of the older bloc of inspectors, POA membership has declined from 1730 to 1659. The association now becomes the voice of the stations as opposed to the Hall of Justice. It may also become more of a labor organization and less of a fraternal association. POA leaders have spent the week since the election trying to build alliances with the meter maids, civilian clerks and the Officers for Justice (minority policemen).

Here are some excerpts from our interviews reflecting the attitudes of various factions:

An inspector who has left the POA: "I may be of the old school, but I believe that when someone's paying your salary you give what you *can*, not what you can get by with. Which seems to be the attitude of the new breed. Jerry Crowley misled us during the strike. The plan was for some of us to stay on as a contingency force, to protect the people of San Francisco. Crowley told us he understood our position and would honor it; he even made political hay out of the fact that we were staying on. But then our cars were messed with, our tires flattened, by his troops. Either he couldn't control his troops, or else he talked out of both sides of his mouth."

A veteran patrolman attached to the Mission Station: "The bureau guys didn't support the strike because they didn't want to rock the boat: they had the most to lose. Getting assigned to a bureau still takes juice [political connections], despite Proposition E. [E, passed three years ago, replaced the system whereby officers were appointed to Bureau jobs by establishing a test for the rank of Assistant Inspector.] The way they get around it is: they don't just take guys off the list [of those who passed the test]. The captains are allowed to *detail* a large number of men to bureau jobs. This is often done on the basis of word from the higher-ups: 'get somebody's nephew off the night shift at Mission Station and into a bureau.' Watch what happens to Nevin now [Inspector Mike Nevin, Alioto's chauffeur, who was recently defeated for sheriff]. I bet he gets assigned to the Hotel Detail, the softest bureau job there is."

A young patrolman, one year out of the Academy: "The city gets what it pays for." What does that mean? "We got fucked." What are you going to do about it? He shrugged and talked vaguely about checking out the job opportunities in the Santa Cruz Sheriff's Department. "A friend of mine works down there. He makes $400 less a month than me and takes home *more*."

Why? "Because we don't get *any* benefits. No night differential, no time-and-a-half for overtime, no medical, no dental, no insurance. That's why Proposition P was so damn unfair."

—Fred Gardner

Follow that story!

ILWU coup (9/13/75): The regular business meeting of ILWU's longshore Local 10 adjourned abruptly Oct. 16 after some two dozen members rushed the speaker's platform and physically attacked Larry Wing, the local's elected president. At the time the 800 members at the meeting were discussing whether Wing would retain his office.

In late August, the local's executive board overruled the August membership meeting and ordered Wing to stand trial within the union for "malfeasance and misfeasance" in office. Wing's supporters filed a petition at the September business meeting which forced Carl Smith, the local's elected Secretary-Treasurer, also to face a trial from a rank-and-file committee. The Oct. 16 meeting was to vote on the decisions of the rank and file committees—Smith had been found innocent and Wing found guilty. Wing was attacked while the members debated whether to use secret ballots to decide his fate.

Allies of ILWU president Harry Bridges within the local are behind the attempt to oust Wing, an outspoken opponent of efforts by Bridges and others to sell the local's valuable Fisherman's Wharf property to financial interests linked to Mayor Joe Alioto.

—B.L.

Behind the babylift (4/19/75): A Bay Guardian investigation revealed that many Vietnamese children were illegally removed from Vietnam during last April's "babylift" and were not, in fact, orphans. These findings have been confirmed by a court-ordered investigation. According to Harvard Asian legal scholar Ta Van Tai, 18 out of the first 25 children whose immigration records he examined had been illegally removed from Vietnam.

While a lawsuit asking for repatriation of the children inches through federal court, two Vietnamese children have died in the homes of their American adoptive families. On Sept. 27, 1975, 22-year-old Catherine Maltbie of Conyers, Ga. was convicted of cruelty to children in connection with the death of nine-month-old babylift child Nguyen Diem Trang. The child had suffered massive head injuries and a broken collarbone. According to court documents, the Maltbie adoption had been processed by the "Friends of the Children of Vietnam" (based in Denver, Colo.).

"Friends of the Children of Vietnam" also helped place Ngo Van Nhi in Oct. 1974 (before the babylift) with Tom and Catherine Osen of Roberts, Wisconsin. Two-year-old Ngo died Sept. 16 of massive head injuries, and Catherine Osen has been charged with second degree murder and manslaughter.

—K.B.

YBC sports arena (7/26/75): Joe Alioto's Redevelopment Agency board conditionally approved schematic drawings of the South of Market sports arena proposed by architect Lyman Jee and Alioto crony Mel Swig. At presstime, a Supervisors' joint committee is considering approval of a "nonprofit" corporation financing scheme for the arena.

—J.R.

Berkeley school strike aftermath

As the Guardian goes to press, Berkeley teachers are voting on whether to resume the walkout which crippled the city's schools for more than a month this fall or to accept a plan to end the strike which will result in as many as 75 teachers losing their jobs next year. Few teachers find either of these alternatives appealing, but most observers agree they will probably vote to stay on the job, at least temporarily ending the Berkeley schools' labor crisis.

But the fallout from the strike is far from over: a coalition of irate parents, community organizers and members of teachers unions is moving to recall four of the five members of the Berkeley School Board (one member has not served long enough to be subject to recall), an audit of the district's finances promises to reveal hair-raising evidence of mismanage-

DUTCH FLAT

by R. DIGGS



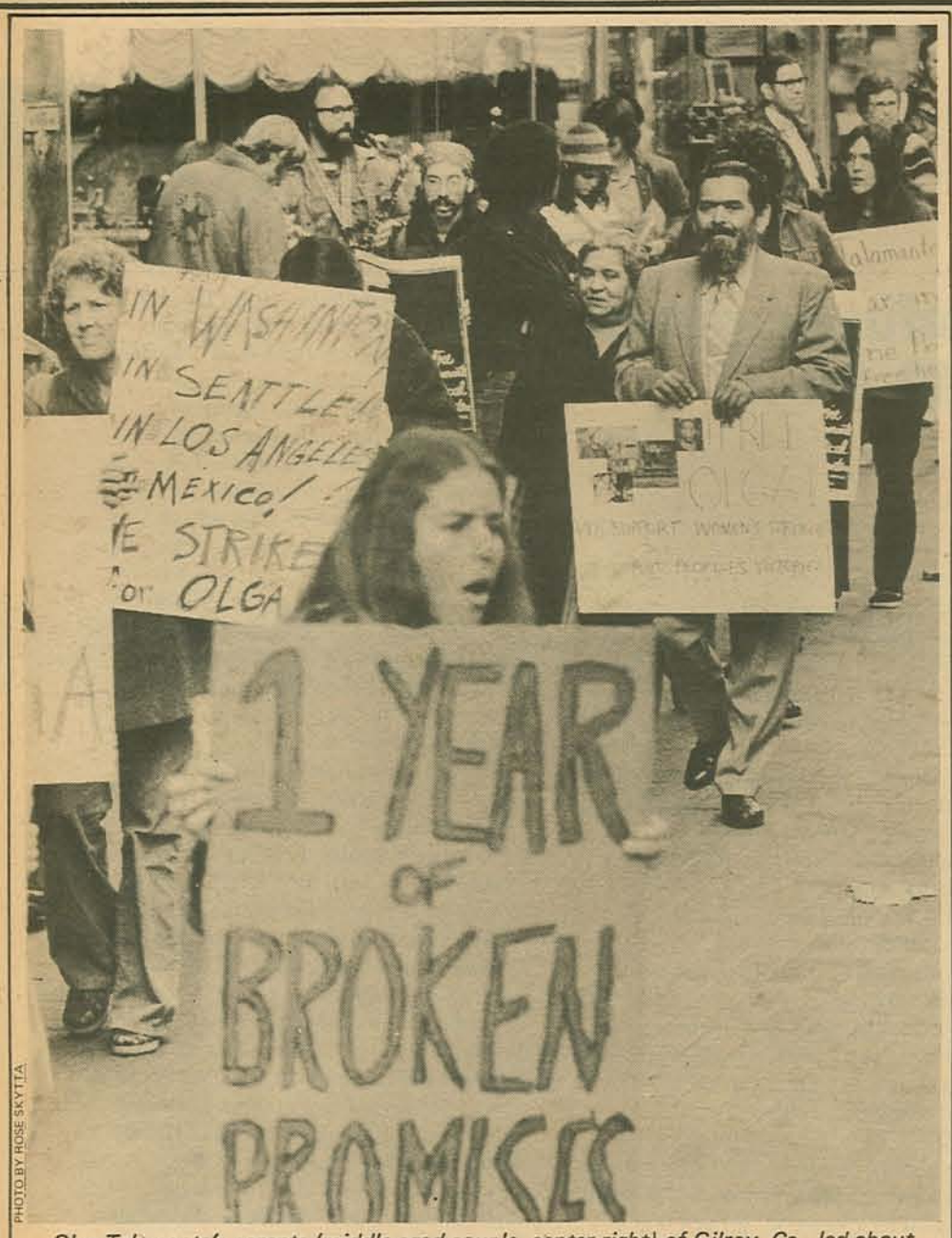


PHOTO BY ROSE SKYTTA

Olga Talamante's parents (middle-aged couple, center right) of Gilroy, Ca., led about 50 marchers in a demonstration outside the Argentine consulate in San Francisco on Nov. 10, the first anniversary of the imprisonment of their daughter in Argentina. Olga Talamante was arrested last November in Azul, Argentina, during a government round-up of suspected "subversives." On Sept. 17, Olga was sentenced to three years in prison. She has appealed her conviction. Her defense committee (261-5948) estimates the appeal may take six weeks to a year. In the meantime, the US State Department claims it can do nothing to aid Olga until her appeal is completed.

ment and the political repercussions of the strike threaten to drive a wedge into Berkeley Citizens' Action (BCA), the fragile left-of-center political coalition which last spring showed promise to taking over Berkeley's political institutions.

"It's a sorry mess," BCA City Councilman John Denton told me over his back fence. "I really can't see any good coming out of the strike at all unless it causes a change in the way the district in managed."

The recall drive is the most immediate political peril to BCA to spring from the strike. Some members of Berkeley's left community are billing the recall as a conservative scheme to sandbag liberal and radical control of the school board and roll back social and political gains made on the board in recent years by minority group members. But the fact remains that even confirmed Berkeley leftists are hopping mad because the incumbent board reneged on promises it made to teachers last spring, hired strikebreakers and scabs while teachers were on the picket lines and used public funds to buy vituperative advertising against the strike in local papers. (See Guardian, 10/3/75).

Even teachers are divided on the recall issue. The Berkeley Federation of Teachers, one of two unions which represents the city's teachers in labor management disputes, unanimously endorsed a move to recall Board Member Mark Monheimer in a meeting at the Rainbow Sign No. 6, and will work to oust him from the board by means of a bullet-vote strategy. But some teachers such as City Councilmember Ying Kelley have divided loyalties: Kelley is a BFT member, a member of BCA and a political ally of School Board member Louise Stoll. Her decision to oppose the recall wasn't an easy one.

Whether the recall effort is successful or not, Stoll has already become a political victim of the strike. A former school board president, Stoll has long desired to run for the State Assembly seat currently held by Berkeley Democrat Ken Meade, and her chances looked pretty good when she was returned to the school board last spring with the highest number of votes racked up by any candidate. Following the strike, however, Stoll's prospects for higher office dimmed considerably, at least for the time being. In the words of one BCA insider, "She's through. She couldn't even get elected dog-catcher now."

—Bill Wallace

Oakland mayor a slumlord?

Reading knows what shape his property is in. At a city council meeting he complained it would cost him $8000 to bring it up to code.

On Oct. 30, Oakland's Mayor John Reading called a press conference to announce a new $4.6 million redevelopment project designed to upgrade and renovate seven neighborhoods in his city which the federal government has designated "impact areas"—a federal euphemism for slums. What Reading didn't tell the press, however, was that he owns two rundown buildings in one of the seven districts—a large dilapidated structure at 1416 90th Avenue which is currently under lease but appears to be unoccupied from the street and a two-bedroom house at 1422 90th Avenue which Reading rents to a black family. As a cozy home the latter house badly peeling, its postage stamp-sized yard is choked with weeds and it is located only yards away from roaring traffic on busy E. 14th St., near liquor stores, bars and pool halls.

I talked to the woman who occupies the house and she told me she hadn't been aware that Oakland's mayor owned the place because she rents it from a property management firm and has never dealt with Reading directly. She said the house is in a sorry state of disrepair: the electrical wiring is generally shot and completely burned out in the living room, the carpentry is falling apart and the whole building needs painting. The rental firm that handles the house has repeatedly promised to repair all its defects, she told me, "But they haven't done anything about them yet but talk." For the privilege of living in this substandard home she pays $150 a month.

Reading knows what shape his East Oakland property is in. At a city council meeting on Oct. 28 he complained that it would cost him $8000 to correct all the violations of city building laws in the house in order to bring it up to code for sale. As a result, Reading said, he has opted to rent the house out rather than sell it. Don't shed tears for the Mayor, however—urban decay pays off. Reading's rundown buildings are so ramshackle they are assessed at an actual value of only $38,000, so he pays relatively little property tax on them: only $1300 each year, according to the county assessor's office.

(Reading was unavailable for comment on his East Oakland houses since he is out of town and is not expected to return until Nov. 13 at the earliest.)

At the Oct. 30 press conference on the rehab program Reading was joined by John Williams, executive director of the Oakland Redevelopment Agency (ORA) which will administer the plan. Together they told the press that the US Department of Housing and Urban Development will put up most of the money for the redevelopment scheme, but private investors, banks and savings and loan institutions will be expected to front healthy chunks of cash in the form of low interest repair and renovation loans for home-owners in blighted districts. Reading will not qualify for the program because he is an absentee landlord.

Williams estimated that the program will rehabilitate around 25,000 units and said he had hopes for beneficial social, economic and political fallout: "I believe this program will have far-reaching effects for the people of Oakland. I think it will help us to fight crime by improving the social environment of the city by cleaning it up and by creating much needed jobs."

Oakland's housing rehab program is important and deserving of media exposure, but its unveiling seemed to be haunted by the ghost of ORA's earlier redevelopment efforts. The press conference was held in the office of Grubb and Ellis, the powerful Bay Area real estate combine selected by ORA to develop the moribund City Center project. As reporters shuffled out of Grubb and Ellis's offices after the conference they could take a first-hand look at City Center itself—a $150 million split-level mudflat sprawling across 15 nearly empty square blocks of downtown Oakland. ORA's PR fanfare for the housing rehab program was clearly intended to counteract some of the bad publicity the city has suffered because of City Center. Williams thanks the reporters for showing up to cover the event: ORA needed the good press.

—Bill Wallace

SWAT shot down in Berkeley

The Berkeley Police Department's fledgling SWAT-type assault squad failed to survive its first combat last week. The Mobile Unique Situation Team (MUST), a special paramilitary unit put together by the Berkeley force to deal with kidnapers, bank-robbers and other violent criminals who take hostages, was subjected to a two-hour crossfire of criticism from trade unionists, neighborhood association members and radical politicians at a public hearing Nov. 4. When the smoke cleared, the Berkeley Police Review Commission shot MUST down by a four to one vote with one commissioner abstaining.

Mark Allen, a Berkeley resident, former city council candidate and member of the city's Human Rights Commission, seemed to speak for most of the 200 or so angry Berkeley residents at the hearing when he likened "paramilitary-type elite formations" such as SWAT and MUST to the CIA, FBI and Nixon's plumbers.

Lee Helterman, Rep. Ron Dellums's administrative aide, read a statement from the congressman repudiating violent SWAT-type commando tactics and asking that the Berkeley Police Department explore nonviolent methods of dealing with armed criminals holding hostages. Bruce Haldane, editor of Berkeley's radical Grassroots newspaper, also called for an end to the special unit: "This thing was put together by people who are not a part of this community and don't understand what the people of this community need and want."

Communist Party spokesperson Phyllis Willett told the PRC that SWAT and MUST teams were actually elite, highly trained groups of police who would be used to oppose political radicals: "We see SWAT for what it is: a terrorist organization."

On a roll call vote following the hearing, PRC members passed a motion to disband MUST, a special team that was the brainchild of former Berkeley Police Chief Bruce Baker. Last month, City Manager John Taylor told the PRC he would stand by the commission's recommendation, but when I contacted his office Nov. 10, an assistant said only that Taylor would "consider" the commission's motion in making his own recommendations to the Berkeley City Council for action—thus raising the possibility that Taylor might backtrack on his earlier commitment.

No matter what Taylor recommends, the council is unlikely to vote for a continuation of the MUST program. Opposition to the special team runs strong in Berkeley, and when the issue is ultimately brought before the council there will be at least six votes to disband MUST.

—Bill Wallace

NSA seeks new spies

Recruiters from the super-secretive National Security Agency (NSA), the largest and most powerful spy organization in the United States, plan to slip quietly onto the UC Berkeley campus Nov. 17 and 18 to sign up fresh bodies for NSA's clandestine intelligence operations.

NSA has been recruiting at Cal for years, continuing its semiannual sign-ups even after the CIA—NSA's smaller Big Brother—dropped campus recruiting at the height of the antiwar movement. But this time, NSA's presence will not escape notice: a coalition of radical political groups are putting together a picket line and rally to greet the agency's representatives and the organizers of the action are determined to shine a light on the shadowy agency and drive it from Cal forever.

Radicals have long opposed US spy services such as the CIA and the FBI's counterespionage division because intelligence agencies have traditionally been used to suppress political movements and control or eliminate radical political opposition to the status quo. NSA, however, has only recently become a target of the left, partly because it was so obscure and well-hidden and partly because its mission was so complex and technical that only communications specialists and computer scientists could understand it.

But over the last two years NSA has gained more and more publicity. Congressional investigators of the US intelligence community have revealed that:

- NSA has listened in on the telephone conversations of thousands of US activists—all without legal authorization.
- For years NSA has tapped into hundreds of thousands of transoceanic telegraph lines, transcribing private cables sent by US citizens through commercial wire services such as AT&T, Western Union and ITT.
- Military subsidiaries of NSA have listened in on the walkie-talkie communications of antiwar demonstrators in violation of US laws (see Guardian, 10/17/75).

Last summer, while investigating the US intelligence community, I interviewed a dozen former employees of the National Security Agency and they all agreed that NSA was potentially the most dangerous of all US intelligence services, because its greater secrecy uncover.

One former NSA worker told me, "They were definitely the most secretive members of the whole intelligence community. I worked for the agency for four years and handled some of the most sensitive security material they had, but in all that time I never—not ever—saw a copy of the agency's charter. It was all boxes within boxes. The left hand didn't want the right hand to know what it was doing."

—Bill Wallace

Refugee group CIA front?

The Tolstoy Foundation, a refugee assistance group that gained notoriety Oct. 14 as the delinquent sponsor of 80 former South Vietnamese military officers forced to apply for Medi-Cal and other state assistance in Oakland, has a history of involvement in US counter-intelligence operations going back to the late Forties.

The New York-based foundation's alleged spying activities first came to light during the Warren Commission's probe of the Kennedy assassination. Commission-members found that Lee Harvey Oswald and his wife, Marina, were linked to the foundation through Paul Raigordosky, a Russian emigrant, Texas oilman and member of the Tolstoy foundation's board of directors.

Raigordosky told the commission the foundation received up to $400,000 a year to investigate and uncover potential Soviet spies and Communist sympathizers trying to enter the US in the guise of Russian refugees.

Since it was founded by Countess Alexandra Tolstoy in 1939, the foundation has funneled US money to foreign and domestic emigrant groups that some espionage experts say perform valuable services for American intelligence agencies. Among the groups the foundation has aided are the Kalmucks, a Russian ethnic group that collaborated with the Nazis during the Forties, and White Russians who helped the Japanese harass the Soviet Union before the war.

Since May 1975 the foundation has received $1.4 million from the US State Department to resettle Indochinese refugees in the US. Under this agreement it was to find jobs, homes and sponsors for the 80 Vietnamese that surfaced in Oakland in mid-October.

The Vietnamese were supposed to be trained to work as security guards by a Bay Area firm, but the deal fell through when it turned out that only a few of them could speak English. Since then, 60-70 of the refugees have applied for state assistance and foundation employees are trying to straighten out the mess.

Peter Dale Scott, a UC Berkeley professor and conspiracy researcher, told the Guardian he has long suspected the Tolstoy Foundation of having worked closely with the CIA. He said he believes it played a mysterious role in the Kennedy assassination case, but its involvement was covered up by the Warren Commission.

Leonard Fox, assistant to the group's executive director, denies his group has ever received CIA money, screened refugees or performed any other intelligence services for the US government: "Those charges have been made before, but they are false. Personally, I think it's unfortunate we don't [screen emigrants]. There are certainly too many KGB [Soviet Secret Police] agents in the US as is."

Fox's disclaimer may be taken with a grain of salt however. He is a former employee of Radio Liberty, an American-operated radio network that broadcasts anti-Communist propaganda from stations

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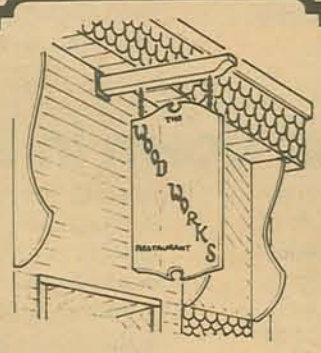


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in Western Europe and Taiwan. Until 1971, Radio Liberty itself was largely staffed, programmed and financed by the CIA. That year Sen. Clifford Case (R-NJ) discovered the CIA connection and denounced it, ending direct subsidies to the network.
—John W. Schwada

'He's alive and she's dead'

California Highway Patrol officer Curtis Engberson shot and killed Betty Scott, a 30-year-old black woman, on Highway 580 in Alameda County in the predawn hours of Sept. 20, after stopping Scott for allegedly speeding. George Smith, Scott's companion who was arrested at the scene of the killing, claims the shooting was an unprovoked murder by Engberson. The Alameda County Grand Jury, without hearing testimony from George Smith, declared that the killing was "justifiable homicide" on Nov. 7.

The shooting and the grand jury's finding have raised an outcry in black communities in Oakland and in Long Beach, Betty Scott's home, where blacks see a continuing pattern of racism and violence against blacks by white police.

"To us, the pattern is very clear," Bob Duren, Betty Scott's brother and head of the Scott-Smith defense committee, told the Guardian. "Betty Scott was the victim of a senseless, racist police slaying and now George Smith is the victim of a very hastily constructed police effort to cover up that slaying." Duren compared the shooting to the killing of Tyrone Guyton, a black teenager slain by a white Emeryville police officer, in 1973. The Alameda County Grand Jury also called that killing "justifiable homicide."

Betty Scott was the health teacher and business manager of the Long Beach Intercommunal Youth Institute, a neighborhood school supported by a number of community groups, including the Black Panthers. Scott and Smith were traveling north to visit friends when they were stopped by Engberson and his partner, Gordon Robbins, about 4 am.

According to Smith, Engberson and Robbins approached the car with their guns drawn. Engberson stood at the driver's side, asked for and received Betty Scott's license. Engberson then demanded the car registration. Next, according to Smith, Scott leaned over to take it from the glove compartment and before she opened the glove box, Engberson shot her once in the neck.

Smith claims that officer Robbins then said, "Man, what have you done?" and Engberson hollered to Robbins to "Get him [Smith] out of the car." Smith was arrested and now faces a prison term for possession of a stolen camera, possession of a concealed weapon, and two drug charges.

Engberson and Robbins's testimony contradicts Smith's on several points. The CHP officers did not have their guns drawn when they first approached the car, according to John Taylor, the Alameda County Deputy District Attorney who investigated the Betty Scott killing. Also, Taylor told the



Betty Scott

Guardian, Smith actually opened the glove compartment for Scott. Officer Robbins saw a .32-caliber pistol inside and hollered "He's got a gun."

Next, according to the DA, Scott reached into the glove box and put her hand on the gun. Engberson then "told her to 'freeze'." She turned to Engberson, her hand still on the gun, "smiled and said 'we don't have no gun, officer,' " according to the DA.

Then Engberson fired. The bullet entered the left side of Scott's neck, exited the right side, passed through her shoulder and lodged in the passenger door. Betty Scott died almost immediately.

The DA explained Engberson's conduct this way: "You don't pull out your gun unless you're prepared for somebody to die for it. Engberson never thought to himself 'I'm going to kill her.' His reaction was just that, a reaction in a few seconds. Maybe she was going to hide the gun under her skirt. Maybe she was going to shoot." Taylor added, "Basically, he's alive and she's dead."

DA Taylor said that pathological evidence—the pattern of powder burns on Scott's face and a high alcohol level in her blood—supports the CHP version of events. Taylor took only about three hours on Nov. 7 to convince the Alameda County Grand Jury, which found the slaying justified, that the CHP officers were telling the truth.

George Smith refused to appear before the grand jury and turned down a plea bargaining deal to exchange his testimony for the dropping of all charges against him except one misdemeanor offered by the DA. "The ethnic composition, the class nature and the biased selection procedure of the grand jury is and has been the normal procedure taken by the DA to cover the wrongful actions of the state's police," a member of Smith's defense committee said outside a hearing in Smith's case Nov. 13. Jeffrey Brand, Smith's attorney, told the Guardian that Smith wants a "full, open and fair investigation" of the entire case.

Brand also said that the pathological evidence used by Taylor before the grand jury is "not necessarily inconsistent" with Smith's version of events. Brand said that the criminal charges against Smith are part of the government's strategy to combat a $3 million wrongful death civil suit filed by the guardians of Betty Scott's four children against the state of California. "They want to use the criminal case to make the civil case look bad. They've got some pretty sticky police conduct, they've got a dead body to explain, they've got to cover their act. That's largely the basis of the criminal charges against George."

The Scott-Smith defense committee can be reached at 213-591-4305 or by writing PO Box 4373, Long Beach, Ca. 90804. Local coordination is being handled by the Black Panther newspaper in Oakland, 638-0195.
—Jerry Roberts

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FOOD & DRINK

Off the beaten path in this eater's and drinker's town. The best of the small ethnic restaurants. The neighborhood ethnic markets to visit when you want to cook it yourself. Plus an opinionated imbiber's guide.

By Merrill Shindler

Few cities can equal San Francisco's assortment of good, cheap restaurants. Not only is this legendary as one of the great eating cities of the world, it's also a city of enormous choice: the common wisdom is that, within its 44.6 square miles, San Francisco houses more eating places per resident than any other city in America. And though nationally and internationally known for its flashy restaurants, San Francisco remains a town where the knowledgeable but poor citizen will fare better than the wealthy but naive tourist, simply by dint of word of mouth tips and years of trial and error eating, especially in the city's many ethnic pockets.

Probably the best and cheapest food in the Bay Area is found in these ethnic neighborhoods, where the residents are familiar with their national cuisines and maintain high standards at their indigenous eateries. A small Mexican restaurant, run by Mexicans and frequented by the residents of a Mexican community, for example, will almost always serve a good enchilada with salsa at the right price.

We have selected some 60 of these smaller neighborhood restaurants as "best buy" places—where you can depend on a combination of satisfying, often spectacular food and reasonable prices. Many of these places are, in their own way, like treasured landmarks, because they have managed to resist the tide of American eating habits which favors the big, anonymous and efficient chain. They won't be crowded with tourists, since they're off the downtown/Ghirardelli/Marina circuit. In short, these embattled little places remain uniquely personal and an indispensable part of the character of San Francisco.

NORTHERN CHINESE

HUNAN, 853 Kearny, 788-2234. This hole-in-the-wall of a restaurant holds only eight counter seats and six small tables, has virtually no amenities whatever, and serves some of the very best food in town. As the Bay Area's only exclusively Hunanese-style restaurant, it has cornered the market on spicy, smoky cooking—with a chef-show every bit as good as the Italian one at nearby Little Joe's. With almost all dishes under $4 the place is a real bargain. Try the Hunan smoked ham, chicken or duck—all served with a scorching reddish hot sauce and black bean garlic mush sauce.

YA SU YUEN, 638 Pacific, 986-7386. Sufficiently off Chinatown's beaten path to be almost undiscovered, the

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Where are the liberal legislators now?

When conservative SF judges must use constitutional points to force changes.

In recent weeks, the Bay Guardian has opened up a private nook of Bay Area government that has been hidden from the populace because nobody ever talked about it publicly before. It is the judges' chambers and the secretive commission that is supposed to serve as watchdog over what happens inside those chambers and on the bench.

The Guardian's articles have revealed that maneuvers inside the judges' chambers by the SF District Attorney's office often determine, in defiance of the city's voters, which judges are going to sit on the bench to hear certain types of cases. In the face of this subversion of the electoral process by the DA, all but a few judges, including those whose careers have been drastically altered and all but destroyed, roll over and play dead. The SF and State Bar Associations refuse to intervene. And the state legislature does nothing.

As demonstrated in the Guardian series, the DA's office has been removing the most conscientious judges from the bench on the phony grounds of "prejudice," while truly prejudiced judges go unmolested. Meanwhile, the body that is supposed to remove truly prejudiced judges, the State Commission on Judicial Qualifications, refuses to act in the face of what its members themselves admit is an unprecedented public clamor against incompetence and misbehavior of California judges.

Since the Guardian turned the spotlight on this corner of public ignorance, there have been some promising developments.

First, SF voters, partly in response to Guardian revelations, have ousted incumbent DA John Jay Ferdon and installed in his place a political novice, Joe Freitas, who has promised he will never allow deputy DAs to remove a judge from the bench. This is a specific campaign promise, and now we will have a chance to see if Freitas was sincere.

Second, a few state legislators have shown interest in enacting remedial legislation to prohibit members of the executive branch of government from interfering with the judiciary. Previously, the only effort to change existing legislation was by Assemblyman John Knox (D-Richmond), who wanted to strengthen the law making it possible for district attorneys to throw judges off the bench.

Third, one judge who was rapped the hardest by the Guardian's reportage has taken what is for him an unprecedented step to turn himself around. That is Claude D. Perasso, master calendar judge in the criminal division of the SF Superior Court.

As explained in the Guardian articles, there are two basic types of judges. The first consists of those trying to correct social problems, in view of a moribund state legislature, by interfering with existing legislation and law enforcement. The second consists of judges who go down the line with the law enforcement establishment on the grounds that the judiciary must never interfere with existing legislation no matter how corrupt or outmoded or unconstitutional it may be.

Actually, most judges are mixtures of the two types who lean heavily in one direction or the other. The lines were delineated primarily to make distinctions clear to readers.

In SF, judges who most clearly illustrate the first type these days are Ollie Marie-Victoire in the Municipal Court and Edward L. Cragen in the Superior Court. Victoire and Cragen are trying to free overcrowded court dockets of victimless crime cases by finding points of law to dismiss them, to make the law enforcement establishment spend most of its time on heinous crimes such as rape, robbery and murder.

On the other side, a SF judge used in Guardian articles as a leading example of type two is Perasso. The articles explained how he has backed the DA in efforts to punish Victoire and Cragen for their efforts to force social change.

But now, following the first public attack he has been obliged to endure since his appointment to the bench in 1971 by then Gov. Ronald Reagan, Perasso has demonstrated a willingness to change himself. He has just ordered 20 alcoholics freed from jail on grounds they were arraigned en masse without being asked individually whether they would abandon their right to see an attorney before pleading.

All right, this is exactly the way a Victoire or Cragen manipulates the law to get at social change. The law is like the Bible. You can find portions of it to prove any point you want. The motivation behind the judge's law manipulation is what determines the technicalities and legalities you read about in the newspapers. If a judge decides it's absurd or unjust to jail alcoholics, that they really should be given treatment, he uses some point in the law to do something about it, because he cannot use such moral or ethical or even practical reasoning to get at his objective. If he did, then he would be acting like a governor or state legislator. A judge is limited by the law. So, usually he does not even mention his ultimate social purpose. He sticks to points of law and uses those to get at his purposes.

Until Perasso's activities on the bench became public knowledge starting a month ago, he would not engage in this social change game. He would simply uphold the law enforcers. If they were throwing alcoholics into jail instead of treatment centers where they belong—and they were doing it the same way last month that they were this month—Perasso would agree because "that is the law." Now, all of a sudden, he has administered the same sort of judicial medicine for which he has condemned Victoire and Cragen. It is simply in a different area. They have concentrated on prostitutes and drug addicts. Perasso's area has become alcoholics. But the principle is the same, and it is fascinating to watch this avowed enemy of Victoire and Cragen suddenly rule in the same vein they have.

Maybe Perasso is worried about next year's election, the first he has faced because he got his two judicial posts, first on the Municipal Court, then on the Superior Court, by gubernatorial appointment. Or maybe he was stung by adverse criticism, again the first ever for him. Or maybe he has changed his mind and has decided to respond to a swelling judicial tide.

You can see it rise in the area of prostitution. First, two Alameda County Superior Court judges tossed out several hundred prostitution arrests on constitutional grounds. They were joined on this side of the Bay by Victoire. Now the three-judge Court of Appeals in SF has upheld the basis for their decision.

Where is the state legislature in the midst of this budding mood for social change initiated by a few Bay Area judges? When judges as conservative as Victoire and Perasso have to begin using constitutional points of law to force change, this is a sure sign that state legislators are dead on their asses, socially and politically and morally lagging far behind shifting moods in public sentiment.

Where are all the great liberal crusaders in the state legislature who are now years behind conservative judges in social reform?

The steps they need to take immediately are:

1. Amend the law which permits organized squads of district attorneys to throw judges off the bench.

2. Force the State Commission on Judicial Qualifications to open all records to the press, so that the public can learn which truly prejudiced judges are drawing complaints on what grounds, and why the commission is doing nothing to discipline them or remove them from the bench.

3. Amend the laws dealing with alcoholics, drug users, prostitutes and others involved in so-called "vice." Have them taken before counselors instead of jails.

Where are the great liberal legislators to undertake these reforms?■



PHOTO FROM S. F. EXAMINER

King Smith's payoff

for selling out fellow Hearstlings

Editor's note: On Nov. 3, the Hearst Corporation announced the appointment of Joseph Kingsbury Smith as national editor of the Hearst newspapers.

BY BURTON H. WOLFE

It was 1958 and there were three major wire services in the US: Associated Press (AP), an association of daily newspapers; United Press (UP), owned by the Scripps-Howard chain; and International News Service (INS), owned by the Hearst Corporation.

Late in May of that year, Harry Bergman, day editor of the INS bureau in San Francisco, heard a rumor that INS was about to be sold to UP. It figured. Hearst's news empire, once the largest in America, was crumbling. Properties were being sold. A favored buyer was Scripps-Howard.

Bergman, a mover in the SF Newspaper Guild, queried its top officers. They in turn queried the local union's parent, the American Newspaper Guild, and from there the question was put to Hearst management: will INS be sold to UP?

Hearst management denied the rumor, but it persisted, and with good reason. There was a similar denial from Hearst just prior to the sale of its Pittsburgh (Pa.) Sun-Telegraph to the rival Pittsburgh evening newspaper owned by Scripps-Howard, the Post-Gazette. Hearst called it a merger, not a sale, but around half the 900 Hearstlings from the Sun-Telegraph lost their jobs while almost all of the Scripps-Howard people at the Post-Gazette kept theirs. In view of developing patterns elsewhere, the Newspaper Guild then charged there was an agreement between Hearst and Scripps-Howard management to split up the US newspaper market.

> Hearst editorial employees knew King Smith as a trusted friend. Surely he would not lie to them.

INS staffers were worried. Some suggested they walk off the job until an investigation could be undertaken. INS management countered with a teletype message sent over the wires to all bureaus throughout the world. It was a pep talk to the employees of INS assuring them the rumor of an impending sale was false. The message concluded:

"KEEP THE INS FLAG FLYING HIGH."

It was signed "J. Kingsbury Smith."

King Smith, as Joseph Kingsbury Smith is known to his fellow Hearstlings, was top management for INS. But he was not regarded as a business executive. He was a newspaperman. He started as a copyboy for INS, then became a copy editor, reporter, feature writer and managing editor. In 1956, as part of the Hearst Task Force that pulled off a famous interview with Soviet Premier Nikita Khrushchev, Smith won the Pulitzer Prize. Scores of Hearst editorial employees knew King Smith as a colleague and trusted friend. Surely he would not lie to them?

In fact, they underestimated his capacity to develop corporate management imperviousness to employee fidelity. It turned out that at the time King Smith wrote his "flag flying high" pep talk for transmission over the wires, he had just come away from a meeting between Hearst and Scripps-Howard management in which the deal arranging a sale was concluded.

Smooth lying

Two weeks after Smith wired his reassuring message to all bureaus, the announcement was made: INS had been sold to UP. Again Hearst management insisted it was a merger, not a sale. But almost all of INS's 500 staffers lost their jobs, while the Scripps-Howard employees were kept on theirs in the newly named United Press International (UPI).

After the shock had warn off, King Smith's old buddy in the Hearst organization, Bob Considine, asked him why he had told such a demeaning lie to his fellow Hearstlings. Smith explained that if the truth had been discovered "prematurely," INS staffers would have walked off the job before the coordination of wire service transmissions with UP could be effected. He lied so that a smooth, trouble-free merger of the services could be arranged, Smith told Considine.

To prevent the INSers from leaving once the sale was announced, Hearst management sent a warning to all of them: because of loopholes in the working contract negotiated with Hearst by the pathetically weak and inept Newspaper Guild, any INS staffer who walked off the job during the two-week period that was needed to coordinate wire services could be fired with loss of severance pay, for many of them amounting to thousands of dollars. Most INS staffers stayed on the job.

Perfect corporate executive

The way it was during those final two weeks could be seen in the SF bureau of INS, a converted featherbed factory alongside the Call-Bulletin building at Fifth and Howard Streets, since torn down and replaced with a Crocker Bank computer center operation. A brigade of UP troopers marched into the bureau and stationed themselves in strategic places. INS staffers wanted to know what they were doing there.

"We're here to guard the equipment to make sure none of you birds run off with any of it," a UP business manager answered as he laughed and took a swig from a bottle of bourbon he had brought with him. Within a few hours he had drunk most of it and was issuing orders nobody could comprehend.

Next day, INS's teletype machines, typewriters and other pieces of equipment were moved to UP's office. There INS day editor Harry Bergman, a newsman with 30 years' experience, was forced to move supplies around the room and serve as a sort of copyboy, tearing messages off machines and delivering them to UP editors—again under threat of loss of severance pay for disobedience.

As the final two weeks sped by, INS management thought hard about the big hunks of money that would be owed to its oldest employees. There were some who would have to be paid $25,000 or $30,000 under a clause in the Guild contract.

So, they got an idea. There was another clause in the Guild contract stating that any INS staffer who joined any other organization while still a member of INS would forfeit all severance pay and other benefits. To the old-timers whose severance pay was greatest, Hearst/INS management offered a deal with the cooperation of Scripps-Howard/UP management: sign a job contract with the new organization, UPI, before the two weeks was over, thus forfeiting all severance pay and retirement benefits, but insuring continued employment. To the other INS staffers, King Smith sent a form letter:

"I regret to notify you that effective June 9, 1958, your employment with International News Service will be terminated

"It is with profound personal regret that I send you notice of the termination of our relationship in this Division of the Hearst Organization. I deeply appreciate the services which you have rendered and I shall always cherish the memory of the friendly, cooperative spirit and mutual pride in accomplishment that has marked our association together in a highly competitive business."

As his reward for behaving like a perfect corporate executive, King Smith was appointed publisher of Hearst's N. Y. Journal-American. After the J-A went broke under his management, he was named European director of the Hearst Corp. and chief foreign writer of the Hearst Newspapers and King Features Syndicate. Last week he was appointed national editor of the Hearst Newspapers. His headquarters will be in Washington, D.C.

The SF Examiner's announcement of the appointment boasted of Smith's achievements and honors. There was no mention of his INS management days, much less of how he sold out his fellow Hearstlings for the benefit of the corporation he serves.

It seemed like a good idea to revive that story now, since Hearst's mother newspaper, the SF Examiner, has announced a great new change in its image, and a change that would be so drastic may be subject to approval by J. Kingsbury Smith.■

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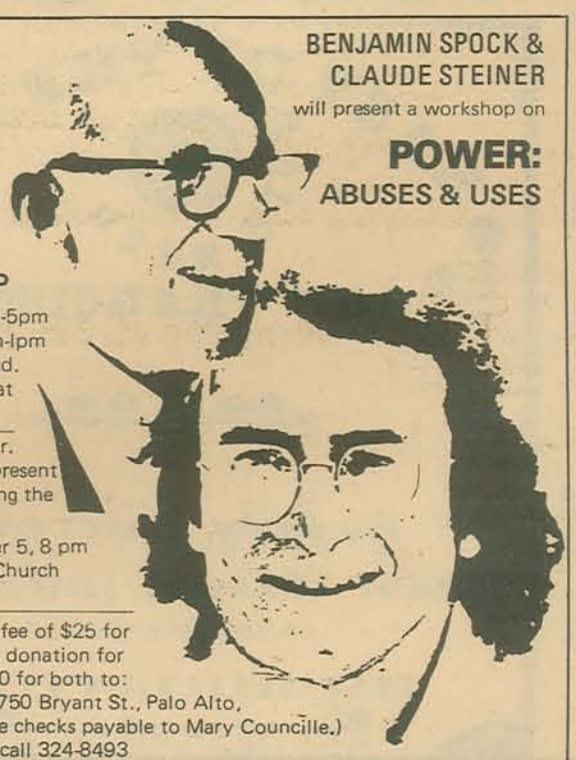
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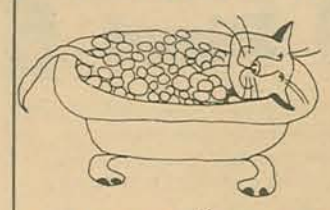
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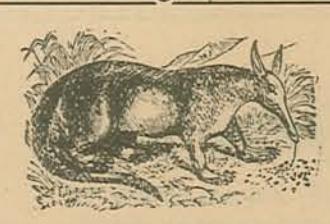
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MURDER

Stalks San Francisco's S&M scene

BY KATY BUTLER
AND MATT COLES

It's 2 am on a Friday night. Men are pouring out of the Stud and the Ambush, two popular Folsom Street gay bars, onto the deserted industrial South of Market streets. Singly and in couples, they start up cars and motorcycles. Soon the streets are totally deserted, quiet except for the roar of an occasional late night truck.

In this area, buzzing with industrial traffic during the day and humming with bar life at night, the bodies of three murdered men have been found since July. A fourth man was found, similarly viciously murdered, in a playground in Visitacion Valley.

Three of the men who were murdered were gay, and, according to the coroner's office, "into sadomasochism." All four murders were extremely vicious. But despite the pattern of cruelty, the daily papers have given the murders very little publicity. And the police have failed to come up with any definite suspects.

"We have a killer like the Zodiac who is preying on the gay community," Pit, a slender man wearing a T-shirt told us at Forever Leather on Polk Street. "He may be straight and he may be gay."

Pit and his partner Gordon run a leather shop whose offerings range from cowboy jackets to leather handcuffs, whips and masks. Pit is part of the most extreme side of the South of Market bar scene—sadomasochism. "Ninety percent of S&M is talk," says Jim, as he polishes a belt buckle behind the counter at Forever Leather. "It's a fantasy trip." Pit and Gordon agree. They show me a pair of leather foot cuffs. "These are much safer than rope," Pit tells me. "Rope cuts off circulation." S&M sex, they tell me, is very different from these brutal murders. There's always a signal, Gordon says, that indicates when one partner thinks the game has gone too far and wants to end it. Most people wake up the next morning without a mark on their bodies. But the shop sells the fantasy, the trappings of violence. The better the trappings, they say, the less real pain.

Chet Roaman, a local gay writer, told us, "The whole thing is an exploration of limits. Lots wake up with bruises. Some people are doing very heavy stuff. But I don't know if it's dangerous for their own bodies. I don't think it shortens life. It doesn't leave scars. Punching out is very rare. No one will go farther than anyone else wants. The only time this code is broken is when you're dealing with a psychopath."

The S&M cultists are a tiny percentage of the gay men who hang out south of Market. "Everybody goes to the bars south of Market Street," Roaman said. "It has a very masculine ambience." Sixteen gay motorcycle clubs park their bikes outside bars like Febe's and the Folsom Prison; scores of men wearing leather pants and Marlon Brando-type motorcycle caps, with and without cycles, tour the bars. Many of them aren't into S&M sex, or even motorcycles. They just enjoy the dress-up masculinity, and like to dance and talk and drink.

"Miracle Mile" stretches from 12th to Sixth Streets along Folsom, Harrison and Bryant. There are dance bars like the Endup, Castro-type counterculture hangouts like the Stud and Hamburger Mary's, and leather bars like the Ramrod and the No Name.

Not typical sadomasochism

Even though the murders are on their minds, people are still coming to the bars. By 9:45 on a Thursday night, 40 men, many in motorcycle caps and leather vests, are socializing at Febe's. "Business isn't off here," Greg tells us at the leather shop above the Ambush on Folsom. "They're still jammed in at all the places on weekends. But things seem quieter on the streets."

Bob, a dark-haired man in his late 20s, turns from his beer at the Ambush to tell us, "It bothered me when I lived down here. Now I just drive in and out in the car. I don't walk down the street drunk like I used to."

Although men on Folsom Street will talk about the murders, their existence is almost unknown outside the gay community. Neither the Examiner nor the Chronicle has given the stories much space, and neither has pointed out the curious connections between them. The police, handicapped in part by their distance from the gay community, have turned up leads, but no definite suspects, in their two-month investigation.

The first murder victim was Dennis Dickinson, a dark-haired 28-year-old who had recently moved from Michigan to an apartment in the Folsom Street area. At midnight on July 21, Dickinson had a hamburger at Hamburger Mary's. The next morning, he was found propped against a pole three blocks away, in front of the Bessie Carmichael School on Folsom.

SF Police Inspector David Toschi told the Guardian that Dickinson's clothes and a little blood had been found inside a debris box 100 feet away in Sherman alley. Toschi told the Guardian he thinks Dickinson was attacked in the debris box—papers had been pressed down as though a human form had been inside—and then dragged naked to the schoolyard.

"We found this very unusual," Toschi told us. "It was almost as though the murderer, or murderers, wanted him to be found—like they'd put him there as some kind of a symbol." Dickinson had been severely beaten with a belt buckle, and nearly every bone in his body broken.

Links South of Market

Nearly a month later, on Aug. 18, Jeffrey Alfano, a 19-year-old, left his brother around noon near Turk and Gough for the long hitchhike back to his home in San Diego. Alfano, as far as his brother knows, was not gay. The next morning, his body was found, with the fly open and penis out, in the Herz playground in Visitacion Valley. According to Asst. Inspector Prentice Sanders, Alfano had also been severely beaten, with a blunt instrument "like a two-by-four or a chair leg."

"The doctor who did the post-mortem said that the beating was similar (to Dickinson's)," Sanders told the Guardian. "So we are looking into a connection with the Folsom Street killings. But in my opinion, this is not too promising. He never had any background, you know, in the gay community."

On Aug. 28, David Reel, a doorman at the Sir Francis Drake Hotel, who wore his hair in a Fifties-style ducktail, went to the Ramrod and other Folsom Street bars wearing his leathers. The next morning, his body was found in a public parking lot on Dore Street, an alley that runs by Folsom. Reel had been beaten and strangled, and his body mutilated.

Exactly a month later, George T. Gilbert, 32, a trust officer at the Wells Fargo bank who owned a full set of leathers and frequented Folsom Street bars, was found naked and dead in his bed, with eight stab wounds in his groin. There was no evidence of a struggle. According to Dr. Boyd Stevens, the SF coroner, "There was nothing to suggest Gilbert was bound. If anything, the situation suggested he was asleep in bed when he was killed."

According to Inspector Toschi, more than two sets of dishes and glasses were found in the sink. "We are very likely dealing with Mr. Gilbert and more than one other," Toschi told the Guardian. "The apartment was clean. It had been ransacked a bit, some jewelry taken. Significantly, his leathers, which he wore when he went down south of Market, are missing."

"We always come back to the South of Market area," Toschi continued. We're wondering whether we're dealing with coincidences or something else." Toschi has released a composite of a slender black man, wanted for questioning in relation to the killings. But the murders are far from solved.

"We are waiting for a bit of information that might help," says Coroner Stevens. "We've gotten a lot of help from the gay community, from people who really want to see this solved. A bit of conversation overheard, something somebody saw—we need this."

Stevens doubts that the killer or killers were regular habitues of the S&M scene. Showing us photographs of the Dickinson murder, he says, "This was a horsewhipping—look at the marks—this is not the sort of thing a sadist does." (S&M sex involves the ritualistic use of whips and belts, but rarely leaves marks.) "We've been looking for a group that might just pick a victim and beat him within an inch of his life. There's nothing to suggest that's what's going on here. It would be very unusual if that was going on and no one had heard anything about it. This is nothing like typical sadomasochism, none of the usual things were used like a belt or a paddle."

The coroner and the police have had a hard time

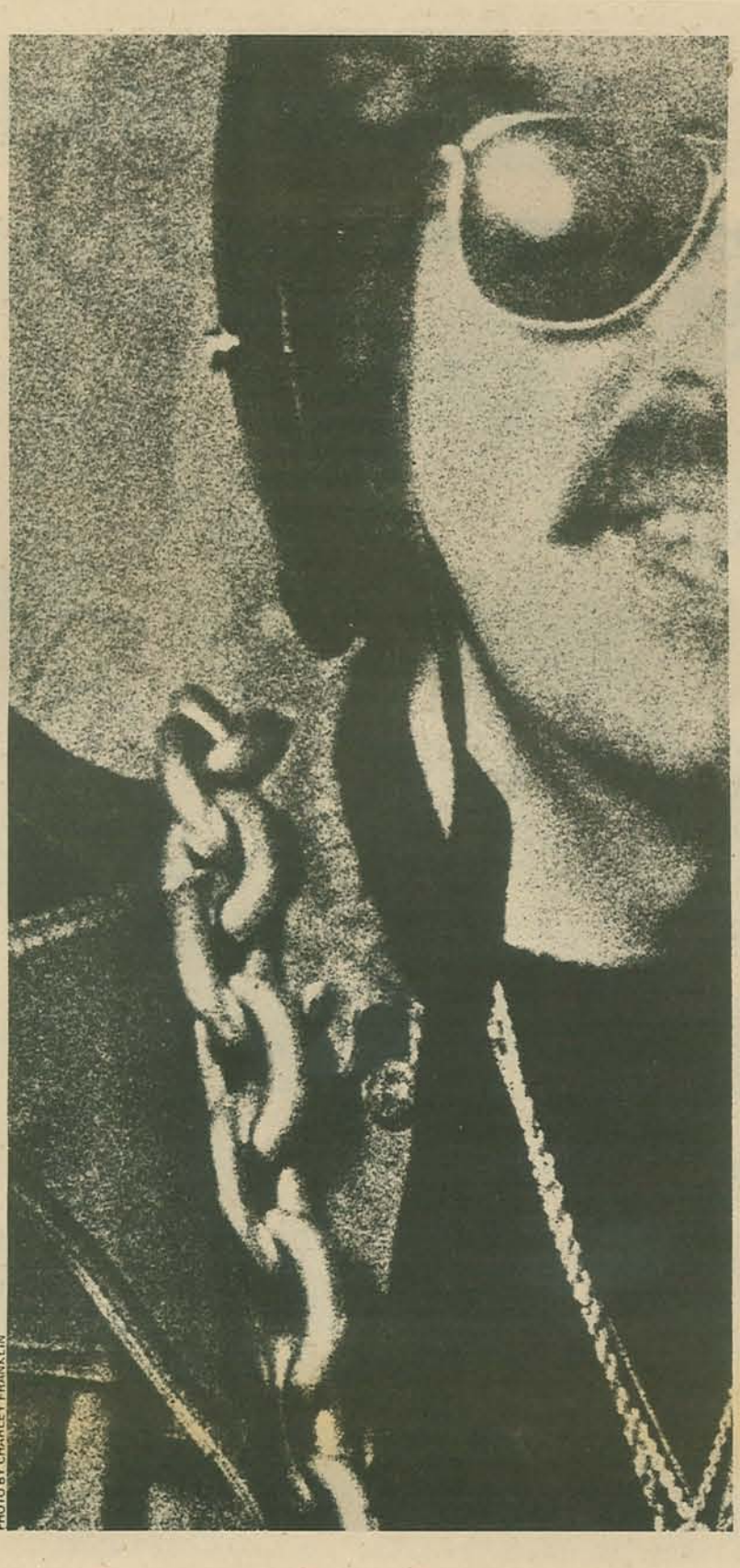


PHOTO BY CHARLEY FRANKLIN

Men on Folsom Street will talk about the murders, but their existence is almost unknown outside the gay community.

fitting the pieces together, partly because of the traditionally strained relations between the police and the gay community. Charles Lee, a reporter for the SF Sentinel, a gay newsweekly, has been acting as an informal investigator and liaison. Since he started covering the story, he's been using a bodyguard.

Lee says that gay people have been willing to talk to him rather than the police. "I think you have to look at the fact that for so many years the SF police collected information about the gay community. And people come here from all over the United States, where they have been repressed by the police. It's the best argument for gay cops. People would be prepared to come forward to an open gay cop. It would make it a hell of a lot easier for the police to investigate crimes in the gay community. Right now, it's like trying to solve murders in the Chinese community. It's like an alien society to them." Lee thinks, however, that Inspectors Dave Toschi and Frank McCoy are "working day and night" to solve the crimes.

Communication problems

At this point, the police and the coroner aren't even positive that the four murders are related. "They are temporally and spatially related," speculates coroner Stevens. "Three of them were within four or five blocks of each other in an active gay area. In two (Alfano and Dickinson) they've been bound. Two (Alfano and Dickinson) were beaten. Three (Alfano, Dickinson and Reel) were taken and dumped. The big similarity here is the aggressiveness [of the murders]."

Because of the brevity of the daily newspaper reports, rumors have spread through the gay community like wildfire. Gay people told reporter Matt Coles that they thought there had been eight or nine murders and that the bodies had been viciously mutilated (they had not).

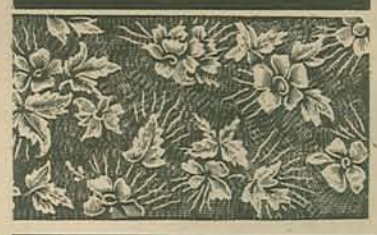
"People were really freaked out about it at first," says Carla, the hostess at Hamburger Mary's. "Nowadays I take cabs home. And I carry a razor in my purse." The murders are connected, in many gay minds, with other attacks on gay people. When Matt Coles asked people in gay bars what they thought about the Folsom Street murders, over 20 responded with references to the August beatings of gay people by straight teenagers on Castro Street. Others recalled the "Ocean Beach Murders"–since Jan. 25, 1974, six gay men have been found dead of multiple stab wounds in the Ocean Beach area. No one has ever been charged.

"Basically, the police don't want to protect gay people," says Guy Corry of the Safe Streets committee, a group which organized in response to the Castro beatings and has organized a police whistle mutual protection program. Safe Streets plans to extend the whistle program to the Folsom area, eventually. Corry believes that only political pressure will make the police more eager to stop violence against gay people. "Educating the police will do no good," he told us. "Pressure will."

As the police investigations continue, bar life on Folsom continues as busy as ever. "I think people are more afraid when they are at home, when they read about it, than they are down here," says Doug, from his bar stool at the Ambush.

Maybe "Susie Crisco," the coat checker at Hamburger Mary's, puts it best. "Worrying about the murderer," she says with a smile, "is like worrying about the earthquake."■

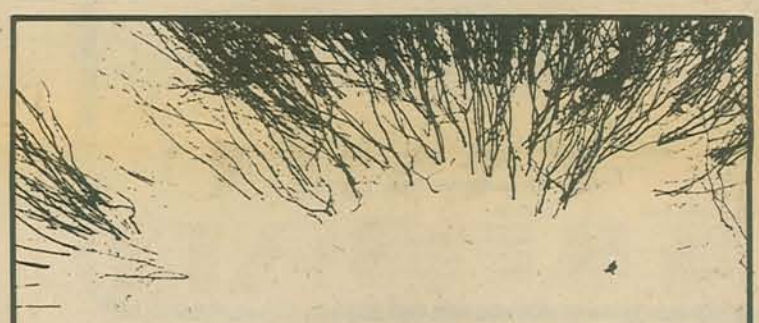
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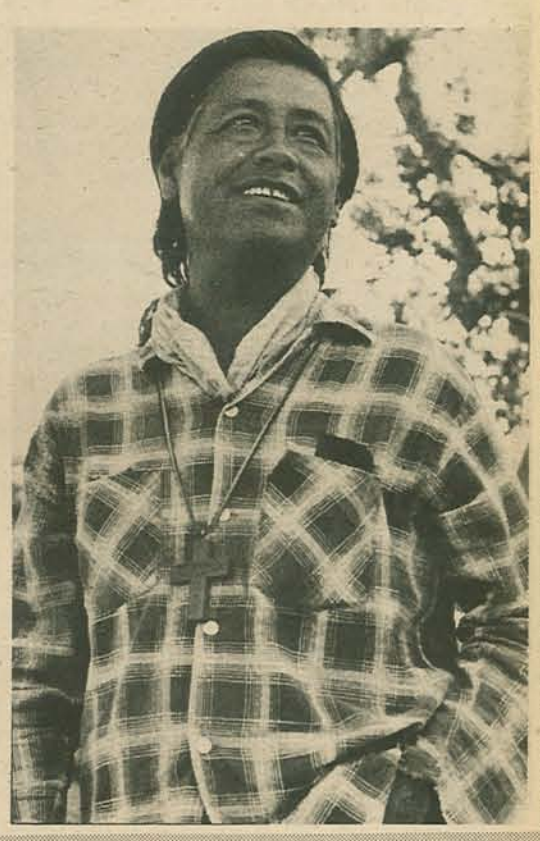
California's farmworkers, voting under provisions of the historic farm labor law which went into effect in late August, have voted for Cesar Chavez's United Farm Workers Union (UFW) by an almost 2 to 1 margin over the Teamsters. As of Nov. 12, 17,619 farmworkers voted for the UFW as opposed to 9503 for the Teamsters and 5632 for no union. In terms of elections, the UFW leads 154 to 95.

However, the elections have not matched some of the UFW's pre-election rhetoric since the voting has not driven the Teamsters from the fields. But the new law has changed the rules of the game for a struggle that promises to continue for years.

Mimi Plumb's photos depict the UFW's efforts in the most recent phase of their decade-long battle to unionize California's most exploited workers. Above: A prayer vigil in front of the courthouse in Merced. Below: UFW supporter on march in Salinas valley in August and Cesar Chavez addressing a group of union organizers in San Lucas. Right: UFW organizer Rosa Saucedo tries to win over a lettuce worker in Gonzales near Salinas. Below right: UFW supporters at the Molera artichoke farm in Castroville eat victory cake after they learn the results of the first election held under the new law in early September.

—Bob Levering





A photo essay by Mimi Plumb







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Cal-OSHA: Can

The sorry state of

BY GARY HANAUER

On April 11, 1974, a chemical explosion in a Shaklee food products plant in El Cerrito killed one worker and seriously injured another (Guardian, 9/21/74). The California Occupational Safety and Health Administration (Cal-OSHA), a state agency responsible for setting and enforcing industrial safety standards, investigated the blast and found clear-cut violations of no less than three major safety laws. As punishment for Shaklee's wrongdoing Cal-OSHA closed the plant (which was a total loss anyway) and fined the multimillion dollar Shaklee corporation only $1420.

This case is a perfect example of the sorry state of California's safety laws under the Reagan administration. Gov. Jerry Brown's occupational safety and health people have vowed to beef up enforcement of these laws, but Cal-OSHA insiders admit this promise may be difficult to carry out—and perhaps impossible. The main problem: undermanned, overworked Cal-OSHA is big on talk but short on action. Two federal progress reports filed on the agency last year show that:

- During roughly 20% of OSHA's safety inspections no workers are interviewed—only plant management.
- OSHA doesn't follow up on nearly half the violations it discovers to insure they are corrected.
- Over 40% of OSHA's reports fail to note all violations uncovered in spot checks.
- OSHA loses almost half the safety law violation cases that are appealed by employers.

Even when Cal-OSHA decides to "get tough" with an employer who is clearly in the wrong, there is no guarantee it will take effective punitive action, as the Shaklee case clearly shows.

Cal-OSHA was founded last year along federal guidelines laid down by the US Labor Department in 1970. It is supposed to protect every worker in the state from unsafe working conditions and occupational hazards such as fumes and pollutants, but the agency's record as a guardian of worker safety is so poor that concerned doctors, lawyers, industrial hygienists and workers have banded together to form their own occupational health groups such as BACOSH, the Bay Area Council on Occupational Safety and Health.

BACOSH has a free-floating membership of 80 to 100 legal and medical professionals and trade unionists. It was formed in 1973 to fight for improvement of working conditions in Bay Area industries. Scott McAllister, a spokesperson for the group, told the Guardian that BACOSH members have a variety of different political and sociological perspectives, but are united in their distrust of Cal-OSHA.

"They are a joke," he said. "We just don't expect meaningful action on these things to come from the top down." McAllister told me BACOSH is more oriented toward grassroots participation in safety and health issues: "We try to provide people with the technical and nontechnical tools they need to change plant conditions. For example, we give them information on grievance procedures and legal or educational assistance."

Cal-OSHA needs all the outside help it can get. The federal reports on the agency filed last year show that its records are poorly organized, often incomplete and frequently inaccurate. Moreover, OSHA has been lax in re-inspecting violations and demanding evidence that employers are complying with safety and health standards. These deficiencies are particularly embarrassing in California, since this state's own safety laws were used as models for many of the new federal regulations.

State and federal officials pass the buck back and forth on who's to blame for this lousy record. The federal government says Cal-OSHA's problems arise from unfamiliarity with the new laws. Phillip Cranford, the Labor Department official who wrote the first unfavorable report on Cal-OSHA in July 1974, told me, "They are dealing with a brand-new system. It's a new ballgame. I think you have to anticipate the birth pains."

Cranford even dismissed the significance of some of his own findings. Most of Cal-OSHA's weak points, he said, were probably errors of "omission rather than commission." Just because the agency's files are incomplete and poorly organized doesn't necessarily mean that state safety laws were broken, he added.

Cranford's report reflects directly on the Reagan administration, since Reagan was governor when Cal-OSHA set up shop. Reagan's people, however, refuse to take the heat. James Stearns was responsible for overseeing enforcement of Cal-OSHA laws as state secretary of Agriculture and Services under Reagan and he told me the bad reports on Cal-OSHA had been put together by federal inspectors unsympathetic to California and its problems: "We've done everything under the sun to cooperate and implement what we thought was one of the best systems. We led the way. I think they should have been more appreciative but instead they're throwing rocks at us. There's been too much nitpicking."

Of course, Brown's industrial safety people point their fingers at the Reagan administration. Gene Cresci, the PR director for California's Division of Industrial Relations (DIR) under both Reagan and Jerry Brown, told me that last year, "there was nobody minding the cookie jar. A lot of these bureaucrats knew that they would probably be thrown out by Brown, so they didn't do anything to improve matters."

Be that as it may, some Cal-OSHA officials told me that the latest federal progress report, which has been delayed several months due to a bureaucratic shake-up in Washington, DC, will show little improvement in Cal-OSHA's performance since Brown took over. Cresci shrugs this off, saying that the new report will still reflect the agency's poor record under Reagan: the Brown regime really wasn't established in DIR until mid-1975, and the effect of Brown's much heralded efforts to reform OSHA won't be felt until the end of the year.

There is some question whether the austerity-minded Brown administration will be able to reform Cal-OSHA at all. The agency is beset by one problem which drastically affects pumping a large amount of money into the state industrial safety apparatus: Cal-OSHA is badly understaffed. There are a half-million jobsites in the state of California and last year Cal-OSHA inspected only 9000 of them; at that rate, it will take 50 to 100 years just to inspect each site once, let alone follow up on violations.

'There was nobody minding the cookie jar. A lot of these bureaucrats knew that they would probably be thrown out by Brown, so they didn't do anything to improve matters.'



Brown turn it around?

California's safety law enforcement

John Hawkes, chief of DIR's new Bureau of Investigations, told me that current plans call for only ten full-time investigators for the entire state. "Right now we can handle the workload," he said, "but if it increases we may have to increase the staff." In the meantime Hawkes's boss, Don Vial, has resigned himself to the fact that fewer inspectors mean fewer violations discovered and corrected: "There is simply no way to increase the frequency of inspections. We will never be able to increase them on the basis of manpower alone. What we have to have is cooperation from business. We must devote more resources to education and to reaching the person in the plant—if we can do that then we will have a situation that doesn't require a vast expenditure for more manpower—workers will be able to tip us off to problems as they occur."

Don Vial, the newly appointed head of the state Division of Industrial Relations, told me he agrees with this idea and plans to start educating the public about what DIR is and does, and how it can work for them. "Information is only effective when you get it into the hands of the people who need it," he said. "Pamphlets on job safety alone won't deal with the problem."

Vial pointed out of the window of his State Building office on SF's Golden Gate Avenue. "We've got to get out there. I want an effective outreach effort that involves sending out DIR representatives to talk with various community, labor and worker groups. We need to deal with people on a person-to-person basis—that's the only effective way."

(If such an outreach program had been in effect last year, the Shaklee explosion might never have happened: workers at the plant were aware unsafe working conditions existed and repeatedly tried to warn management of the danger. Their warnings went unheeded; consequently, a man died.)

Employee participation is a real problem. No one knows more about workplace hazards than workers themselves, yet many are afraid to contact OSHA for fear they will be fired—and with good reason: Mike Carlson, State Safety Law administrator for the area including San Francisco, told me of case after case in which bosses had canned workers for complaining about work hazards.

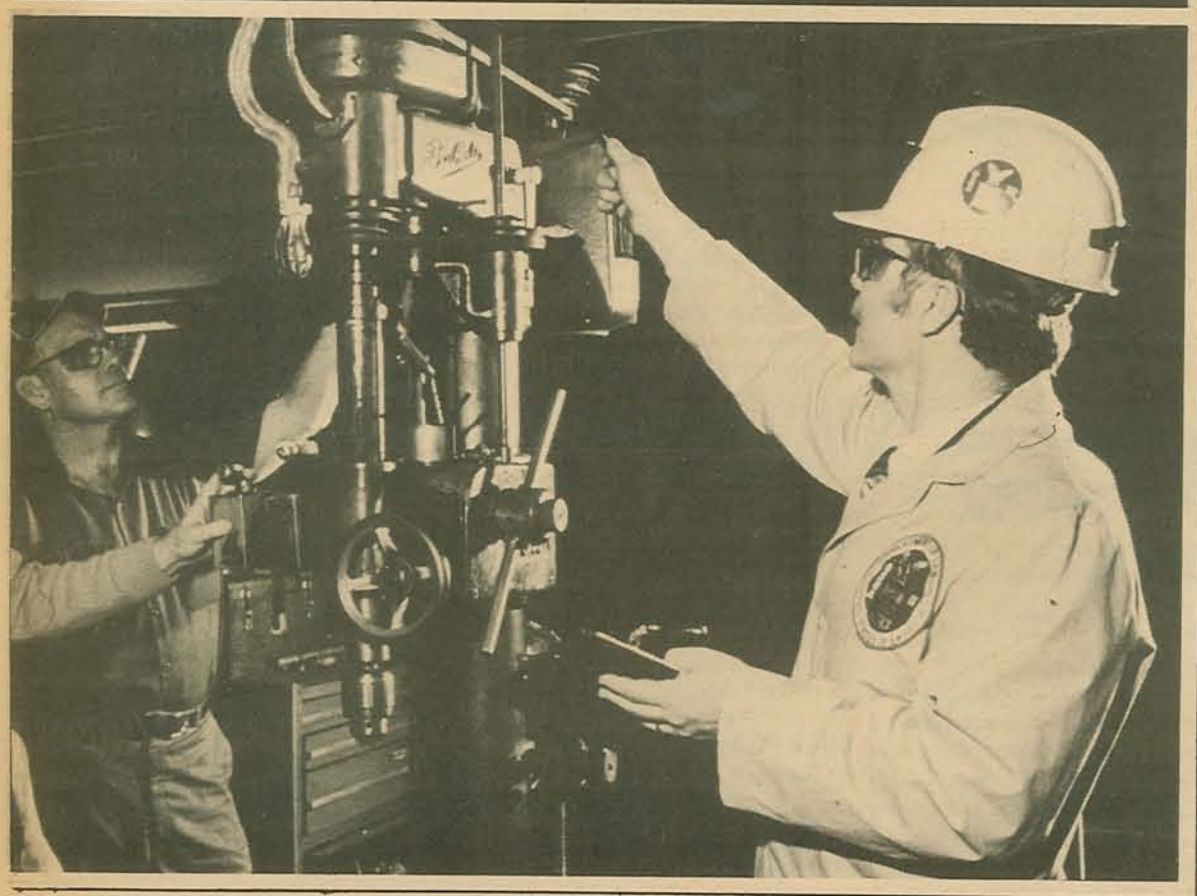
Vial says he wants to wipe out these unlawful practices and introduce a sort of participatory safety to Cal-OSHA. He told me he has already uncovered an obscure clause in Cal-OSHA laws that allows any citizen or group to petition the OSHA Standards Board for new safety standards. In fact, the law has already been used to ask for a ban on smoking in public workplaces and the first safety standards in the state for firefighters.

Vial has lots of big ideas. He says he thinks Cal-OSHA should be modernized and he wants to bring more women and minority group members into DIR jobs. Although DIR's personnel are already overextended, he even wants to expand the agency's range of concerns into such areas as workers' rights and affirmative action.

Some job safety advocates are cynical about Vial's plans and goals. BACOSH's McAllister told me he doesn't expect much improvement in these areas under the Brown administration: "Cal-OSHA is a very insidious organization in a lot of ways, even with Brown's people in there. They talk real good but they don't do shit. They are locked into a paternalistic, caretaker type of system where they set the standards and are supposed to enforce them. Nobody else is supposed to have much to do with it."

The acid test of Cal-OSHA's good intentions will come soon. DIR's Gene Cresci told the Guardian to keep an eye out for the July 1975-January 1976 federal progress report available in early 1976. That report, Cresci said, will be the real indicator of whether Brown's people have been able to turn OSHA around.■

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▶indicates free admission. Deadline is every Wed., 5 pm, nine days before the date of the issue.

friday 14th

WHOLE EARTH BALL gala benefit for New Games second anniversary, with a kissing booth, juggling, belly dancers, musicians, tightrope walkers and special games and highlight prizes. 8 pm-1 am, Fort Mason, Pier 2, foot of Franklin/Bay, SF, 495-3986, $3.

▶**"PHOTOGRAPHY** and Collage: A Personal Document," Joanne Leonard talks about her work and her development as a photographer. 4 pm, Lucie Stern Hall, Mills College, Seminary/MacArthur, Oakl., 632-2700, ext. 288.

CHINESE MUSIC authority, Professor Liang Ming-Yueh, gives a lecture-demonstration on "Chinese Music - Yesterday and Today." Chinese Cultural Foundation, 750 Kearny, SF, 986-1822, $1.

▶**B & B EXPERIMENTAL** Theatre, with a woman director, presents an evening of "Imageries from the Black Theater" in a series on women and the arts. 8 pm, Olney Hall, College of Marin, Kentfield, 454-0877.

PUNCHING THE RIGHT ONE: a seminar on "Push-Button Psychiatry," and its widespread application. 8 pm, 2150 Market, SF, 863-4488, $2.

JUST GOOD FOLKS at a concert including Phil Coulson, the Country Classics, Fay Cuthbertson and many others. 7:30 pm, Josephine Randall Jr. Museum, 199 Museum/Roosevelt, SF, 558-4268, $1.

FREE AT LAST: Angola is now formally independent, and Ellen Schaeffer discusses the situation and its effects on Southern Africa. 8 pm, East Bay Socialist School, 6025 Shattuck, Oakl., 652-1756, 75¢, childcare provided.

saturday 15th

PEOPLE'S RESTAURANT and Cultural Center, in the process of organizing, holds a benefit film show of "Red Detachment of Women," the People's Republic ballet, followed by dancing to the Pickle Family Band with a performance by Tumbleweed and Mobius. 7 pm, the Farm, 1499 Potrero, SF, 824-2871, $2.

PALACE MONKEYS Poets' Band performs its electric words with some rock and improvised poetry and roll. 8:30 pm, US Cafe, 1538 Haight, SF, 864-9559, $1.

CULINARY CAVORTING at an International Food Fest and Party, with ethnic dishes to gorge on, followed by dancing. 7 pm-midnight, Buchanan YMCA, St. Francis Sq., Geary, SF, 776-4257, $1 admission also goes toward dinner. Benefit for Cross-Cultural Family Center Preschool and Daycare program.

INOPERATIVE OPERETTA, "Cycles," a new extravaganza by the Expoetry Express, presented in collusion with B.A.S.T.A.R.D., the Bay Area Static Transit Advanced Research Department. 9 pm, La Salamandra, 2516 Telegraph, Berk., 841-9070, $1.

ANN ARBOR Festival of Short Films, winners and highlights; first of four programs of the best of 1975. Includes "The Plaint of Steve Kreines" by Jeff Kreines, "Susan: April to June" by Linda Jassim, and two others. Midnight, Presidio Theater, 2340 Chestnut, SF, 921-2931, $1.75.

"BEYOND" is a performance of evolved music and dance by unique dancer Renee LeBallister and extraordinary musician George Mundy. Presented by Theta Seminars. 7:30 pm, 301 Lyon/Fell, SF, 929-1743, $4.

JAZAYER, a Middle Eastern music and dance troupe formed by Vince Delgado, presents a concert of music and belly-dancing, with also the Hathor-Aswan dance troupe. 8 pm, Bethany Church, Sanchez/Clipper, SF, 282-7910, $2.

HELP RELEASE OLGA Talamante, still in prison in Argentina, at a benefit dance with music from Salsa Alacran and El Grito. 9 pm-1 am, APUMEC Hall, 3256 E. 14th St., Oakl., 261-5948, $3/$2.50 advance from Cody's, 2454 Telegraph, Berk., or Modern Times, 2300 17th St., SF.

MAKE THE WORKSHOP Work: at a benefit concert-dance-party for the Haight-Ashbury Music Workshop, with music from Continuum, Beyond Within and others, plus food and door prizes. 7:30 pm-1 am, Paltenghi Youth Center, Waller/Belvedere, SF, 665-6927, $1.50.

IN TRANSITION: a concert of the changing Berkeley Women's Music Collective, with Susann, Debbie Lempke, Nancy Vogl, Nancy Henderson and Bonnie Lickhart. 8:30 pm, Unitarian Church, Cedar/Bonita, Berk., $2, childcare provided, women only.

"JAMBALAYA" is one of poet and author Ishmael Reed's latest books. Meet him at a wine and cheese sip benefit for the SF Black Teachers' Caucus. 7 pm-10 pm, 1293 Stanyan, SF, 626-6207, $3.

sunday 16th

▶**MUSIC FOR TWO PIANOS** features Julian White and Jeanne Stark, two of the Bay Area's most well-known pianists, in a program of international composers' works. 3 pm, Oakland Museum, 10th/Oak, Oakl., 273-3009.

BEST OF GERMANY: a film by a young, talented and prolific director, Rainer Werner Fassbinder, "Ali," about the love affair between a 60-year old woman and a young Moroccan laborer; with "A Free Woman," by Volker Schlondorff. Through Nov. 25, Surf Theater, 46th Ave./Irving, SF, 664-6300, $2.50.

TE' HAI Band, including combinations of sitar, flute and mandolin, plays a benefit concert for Westlake Community Center. 2 pm, Community Center, 27th/Harrison, Oakl., 832-0950, $1.50.

KAPPING IT ALL, Betty Kaplowitz, one of the most exciting performers of women's music in the area. 8:30 pm, Bacchanal, 1369 Solano, Albany/Berk., 527-1314, $1.

▶**NEON ARGON** sculptures by Joseph Rees, currently on exhibit, prompts a poetry reading by Ernest Landauer for the occasion. 3 pm, Berkeley Art Center, 1275 Walnut, Berk., 849-4120.

IN THE TRADITION: Pete Seeger, no more need be said, plays a benefit performance for a film project on Malvina Reynolds. 7:30 and 9:30 pm, West Dakota, 1505 San Pablo, Berk., 527-3403, $4 through BASS.

"MY FATHER, Vaslav Nijinsky": Kyra Nijinsky, daughter of the legendary dancer who shocked audiences, tells all. 3:30 pm, Palo Alto Cultural Center Aud., 1313 Newell Rd., Palo Alto, 329-2106, $2.

EYEWITNESS NEWS from the Soviet Union and the East Berlin International Women's conference, with notable speakers, music and the SF Mime Troupe presenting "Frijoles" at an American-Soviet Goodwill Celebration for Detente. 2:30 pm, Jack Tar Hotel, Van Ness/Geary, SF, 731-1602, $1.50.

monday 17th

SOFT SEATING if you bring your own to the second Bring Your Own Pillow concert, with the SF Contemporary Music Players in a program of contemporary chamber music. 8:30 pm, Grapestake Gallery, 2876 California, SF, 751-5300, $3.50.

"UNDER THE ROOFS of Paris," Rene Clair's first sound film, takes a whimsical look at the lives of underworld characters with drooping Gauloises. 7:30 pm, McKenna Theater, SF State, 1600 Holloway/19th Ave., SF, 469-1629, $1.50/$1 students.

OPERA BUFFS and novices can gain insights and interesting nuggets of information in conductor Jan Popper's lecture on the upcoming production of "The Magic Flute." 7:30 pm, Cole Hall, UCSF, 500 Parnassus/3rd Ave., SF, 642-4111, $4.

BIANCA: currently portraying Billie Holiday in "Evolution of the Blues," pianist-singer Bianca Thornton gives a performance, plus a showing of the films "Symphony in Black" and "New Orleans," both with Billie Holiday. 8 pm, Family Light School, 303 Harbor Drive, Sausalito, 332-6051, $3/$2 members.

▶**CHAMBER IN FRENCH:** Chamber Music Players of the SF Conservatory of Music present a concert of French chamber music. 8 pm, Convent of the Sacred Heart, 2222 Broadway, SF, 564-8086.

▶**JOYS AND PROBLEMS** of writing and publishing your own book, a talk on "do-it-yourself" childrens' books. In honor of Childrens' Book Week. 7:30 pm, Young People's Room, Berkeley Public Library, Shattuck/Kittredge, Berk., 644-6784.

▶**LAURA ALLENDE,** ex-minister in Chile and sister of Salvador Allende, talks about politics and womanhood with Carmen Alegria. 10 pm, KQED Open Studio, Channel 9.

▶**"WHAT 80 MILLION WOMEN** Want": 1913 classic film on the Women's Movement, followed by a discussion. 7:30 pm, West Portal Branch Library, 190 Lenox, SF, 566-4584. (Also Nov. 18, 7:30 pm, Noe Valley Library, 451 Jersey, SF, 285-2788.)

PEOPLE'S PARTY presidential candidate Margaret Wright talks about women's issues on a brief visit to SF. Women's brunch. 10:30 am-12:30 pm, Full Moon Coffeehouse for Women, 4416 18th St., SF, 864-9274.

tuesday 18th

PRISONS REVISITED in the new season of the Pub Theatre Company, with a double bill of "Sancticity" by Robert Head and "The Death of Bessie Smith" by Edward Albee. 8:30 pm, Tues.-Sat. through Dec. 13, 2695 Sacramento, SF, 922-8868, $6.50-$5.50 Fri., Sat./$6-$5 Tues.-Thurs./$3 students.

▶**"RUBY BLACK:** the Story of Possom Trot," is a photographic essay with slides and commentary on the California folk artists. Presented by Inez Storer. 8 pm, Women's Center, College of Marin, Kentfield, 454-0877.

▶**THE REAL JAWS:** Hemingway's immaculate story, "The Old Man and the Sea," a film version with Spencer Tracy, directed by Don Siegel, plus "One of the Missing," Alan J. Pakula's version of an Ambrose Bierce story. 7 pm, Merritt College, 12500 Campus, Oakl., 531-4911.

SAXIST Stan Getz, one of the undisputed jazz greats, plays a week with Albert Dailey on piano, Clint Houston on bass and Billy Hart on drums. 9 pm, Keystone Korner, 750 Vallejo, SF, 781-0697, $3.50. (Through Nov. 23.)

"THE DOUBLE DAY" is a striking Latin American documentary about the double labor load of women working and maintaining a traditional family life; with three other films on Third World Women, plus a discussion with ethnologist Veve Clark. 7:30 pm, 155 Dwinelle, UC Berk., 642-4786, $2/$1.50 students.

PARACHUTE SALON Press holds a benefit reading with Jeanne Sirotkin, Dirk Kortz, Steve Schutzman and Bob Gluck. 8:30 pm, Intersection, 756 Union, SF, 397-6061, $1.

▶**RENOIR REPEATS:** two of the director's best films, "Rules of the Game" and "The Grand Illusion." 8 pm, St. Mary's College, Moraga, 376-4411.

wednesday 19th

▶**"KOREA,** A Second Vietnam?" is the topic of a talk by Nicola Geiger, coordinator of the Committee to Support Human Rights in South Korea. 7:30 pm, Friends' Center, 2160 Lake/23rd Ave., SF.

"INTIMATE LIGHTING," a hilarious bitter-sweet Czech film as only the Czechs can do, directed by Ivan Passer, with his American-made film, "Ace Up Your Sleeve," plus Ivan Passer in person. 7:30 pm, Wheeler Aud., UC Berk., 642-1124, $2.

▶**OWL AND MONKEY** offers a weekly poetry night; this time it's Kathleen Fraser, a fine poet, with Sonia Nelson. 8:30 pm, Owl and Monkey Cafe, 9th Ave./Irving, SF, 664-9892.

EXPANSION from Denny Zeitlin and his trio, with their multiple keyboard electronic jazz-rock and free form music. 8 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8800, $3.50/$3 students, members, srs.

COORDINATING your body and mind and finding the central spot for all true relaxation in a Ki development workshop with Hideki Shiohira. Every Weds., 6-7 pm, Bay Area Ki Research Institute, 135 Austin, SF, 928-4713, $2.

"SILENCE AND RUSTLING in a Small Room," an hour of pointless rambling conceived and written by Deborah Daniels and Frank South. Part of the Wednesday One-Act series. 8 pm, Way Station 99, 1111 Addison, Berk., 548-4728, 99¢.

COLE PORTER MEETS BACH: Bob Scher, jazz pianist, derives contemporary melody from Baroque compositions. 8 pm, the Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

thursday 20th

GAY SALUTE: with two films, "The Queen," about drag queens, and "Mr. Tri State," about body-builders. "The Diane Linkletter Story." 7 and 9 pm, Richardson Hall, UC Extension, 55 Laguna, SF, 863-1428, $1. (Also Nov. 21.)

▶**READING SERIES** at the libe continues with Laura Chester, Morton Felix and D. A. "Don" Hagelberg reading their works. 7:30 pm, Berkeley Public Library, Shattuck/Kittredge, Berk., 843-5189.

NOSING OUT TRUFFAUT: two films by the master French director, "Bed and Board," last in the Antoine Doinel trilogy, 7 and 8:45 pm, plus "Such a Gorgeous Kid Like Me," a little-shown comedy made in 1972, 10:30 pm, 155 Dwinelle, UC Berk., 642-0213, $1.50.

▶**COLLECTIVE CREATIVITY** workshop/performance by Anna Halprin and the Dancers' Workshop lets the audience participate in a learning situation. 6 pm, SF, Museum of Art, Van Ness/McAllister, SF, 863-8800.

▶**KIDSKIN BOOT** toe-dancing and the women's gliding dance are part of the program by the Khadra ethnic music and dance ensemble, performing dances of Eastern Europe and Russia. Noon, Steninger Gymnasium, UCSF, 500 Parnassus/3rd Ave., SF, 666-2019.

SILVER THREADS at the Festival of Needlework, includes macrame, crochet, knitting, quilting, weaving and so on; proceeds to the SF Community Rehabilitation Workshops. 10 am to 4 pm, Hall of Flowers, GG Park, SF, 563-6226, $1.50. (Through Nov. 23.)

friday 21st

▶**MASTER CLASS** on improvisation with Alwin Nikolais, exciting choreographer, plus a slide lecture on the use of light by the Nikolais Dance Theater. Participate in class by prior arrangement only. Observers welcome. 2 pm, Merritt College Gymnasium, 12500 Campus Drive, Oakl., 531-4911.

"THE BIRTHDAY PARTY," Harold Pinter's early attack on the vicissitudes of human behavior, opens a new run by the Eureka Theater. Fri., Sat., 8:30 pm, Sun., 8 pm, Eureka Theater, 16th/Market, SF, 863-7133/584-1591, $3/$2.50 students, srs.

THE UNHAPPY WIFE: Jeanne Moreau and Alain Cuny act together in Louis Malle's controversial film, "The Lovers." 8:30 pm, Foothill College Appreciation Hall, 12345 El Monte Road, Los Altos, 948-8590, $1.50.

TWO CENTS NIGHT: hear about the plans for the development of the zoo from the new director Saul Kitchener, and master planner Joseph Esherick. Maybe you can ask about the proposed sewage plant. 7:30 pm, California Academy of Sciences, GG Park, SF, 661-2023, 2¢.

AUTOMATIC MAN plays rockin' sounds with Crackin' and Mingo at a dance-concert. 8 pm, Bimbo's, 365 Columbus, SF, $4.50.

The man in the glass booth

BY MERRILL SHINDLER

Inside a mirror-lined glass-enclosed booth some 12 feet over the dance floor in Polk Street's Buzzby's, Rusty Nail puts his ear close to a disc of "I Can't Quit Your Love" by BT and TB. He cues up, then quickly segues from the boom-sha boom-sha boom-sha tempo of "Drive My Car" by Gary Toms Empire to the more up-tempo dit-dit-bam dit-dit-bam of "Can't Quit." We look down onto the dance floor and see the crowd jump when the tempo shifts. Rusty Nail smiles and reaches for the next platter. "That really woke 'em up," he says, getting ready to wake them up all night long.

Down on the floor, among the bumpers and hustlers, two strapping fellows with butch crewcuts, in combat boots and matching white coveralls (with no shirt underneath), are really getting into their act. Obviously they've been working on this routine for a while: the smaller of the two slides between his partner's legs then quickly gets hoisted up and over in something of a forward leapfrog. This is no place for your rank amateur or latter-day frugger. Dancers move to the side to give these big boys some room as they carom all over Buzzby's smallish dance floor, bouncing about like a pair of Superballs in a tile bathroom.

"I Can't Quit Your Love" pulses to its last dit-dit-bam, but before it ends Rusty's already started a record called "Fly Robin Fly," which breaks the tempo with a quick sound lurch, and the fellows in the Li'l Abner suits move to the bar for a round of Acme beer while the floor fills again. The crowd below the booth (mostly men with a smattering of women) begins to do a dance called either the L.A. Hustle or the New York Landmark, depending on whom you talk to. It's a little like watching a drill corps at work—everyone does the same step in unison, a marching-back-and-forth step interspersed with turns and heel clicks. From above the floor it looks like a human flood tide, ebbing back and forth. "We can only get about 50 people on the floor here," Rusty tells me. "You should see this dance at Dance Your Ass Off, where maybe 800 people are on the floor all moving back and forth in unison. It can be sort of terrifying."

Rusty's a clean-cut, almost epicenely handsome young fellow, with medium length dirty-blond hair, in a Buzzby T-shirt and Sisley French-cut jeans. Like many of the fellows down on the dance floor he's Vogue-thin, something I take especial note of in the mirrors lining the disco booth—the area around the middle of my Nathan's frankfurter T-shirt shows the slightest hint of paunching out, and I make a mental note to cut celery out of my diet as a first dietary step.

Rusty hails from Miami, Florida, where he worked as a computer programmer. He's been at Buzzby's for over six months now, and he prefers the frenetic life of a deejay. "You know, every night you've got to be in a party mood, you've got to be on," he tells me while constantly moving, segueing and cuing and selecting disc after disc from a shelf of what seems like about 500 records, both 45s and LPs. I ask him how he stays turned on from 9 pm to 2 am, four nights a week, without a break. "You just do it in your head," Rusty tells me. "You turn yourself on by thinking on. You can't do it with drugs. It's a matter of attitude."

Most of the records that come into the deejay booth are promos from record companies, who know that if a song catches on in the disco scene, it'll lead to a wealth of home purchases and to commercial airplay. People on the floor obviously get turned on to different records—about every third number, the bartender buzzes the booth to ask Rusty what that song he just played was. There's also a sub-industry that produces records exclusively for discos. Rusty's copy of "Drive My Car," a retooling of an old Beatles' song, is an LP with just one song on both sides, available for disco play only. Its beat is so constant and ongoing that Rusty slides in and out of it without anyone noticing that he's cut it in the middle. It's some 40 minutes of pounding beat without a real beginning or end, just a long middle.

There's a wall mirror opposite Buzzby's booth in which the deejay can see the faces of the people down below. "That's real important," Rusty tells me. "You need feedback up here to tell whether a riff is going over okay." He puts on "Do It Any Way You Want" by the People's Choice, a real crowd pleaser, and the dance crowd lets out a hoot. "I wish people would applaud and hoot more often," Rusty says. "You can feel very alone up here."

Rusty puts on a second copy of "Do It Any Way You Want" and segues back and forth, playing the record a total of three times. I can't hear the breaks, and to the dancers it sounds like one long 12-minute version of a real hit. There are two turntables in the booth, along with a tape deck, a console with plenty of slide dials and a microphone for Rusty to announce numbers. Between cuts he usually says something in a soft voice like, "And now to really shake you up, K.C. and the Sunshine Band." His voice booms out through Buzzby's deceptively small Cirwin Vega speakers ("The best in the business," says Rusty), a funny sound amid the up-tempo rhythm and frenetic beat of groups like the BT Express.

As I pack up my notebook and get ready to descend to the dance floor, I ask Rusty a last throwaway question—"What do you listen to when you go home, after five hours of rock-steady tempo?"

"Well," says Rusty, "I listen to classical." "Aw, come on," I say. "The deejay at Dance Your Ass Off said the same thing in an interview in Rolling Stone."

"Well, it's true," Rusty says. "You need it to unwind, to get it out of your ears."

There's a good crowd down on the dance floor for a weekday night. The dancers, predominantly gay men, interspersed with a couple of handfuls of women and the occasional straight couple, are loose and easy, flowing to Rusty's music and having a good time of it. The glass ball in the center sends out a campy universe of reflected light, sweeping over the fellows sitting in the bleachers nursing an Acme and the brown shingles on the walls that add a soft feel to Buzzby's edges and corners. I feel good and sweaty as I head for the exit at about midnight, stepping out into the late night October chill. On the sidewalk in front of Buzzby's are six middle-aged men, Shriners or Elks or used Bible salesmen on a convention spree, more than slightly drunk, with their wives firmly in tow.

They glare into Buzzby's wondering what in the world...? Finally, three of the men walk up to the bouncer and stick out their chests, and one fellow says, "Let us in, we're takin' over the place tonight." Thinking of those two fellows in Li'l Abner boots leap-frogging all over the floor, I exit down Polk Street, brooding over what might come of this Hegelian meeting of opposites. □

For the most exhaustive guide ever to the Bay Area disco scene, see page 22.

Rusty Nail at the turntable in Buzzby's glasslined disc jockey booth.



PHOTO BY MERRILL SHINDLER

DISCO MANIA

special pull-out section

Open mikes

Where tomorrow's superstars can find today's captive audiences

BY K. A. MASZKA

The room grows dark. The spotlight cuts through the smoke. Every eye in the place is on your sweaty forehead and twisted grin. There you stand, one shot away from that guitar-shaped swimming pool of your dreams.

Pressing your ten-gallon Stetson further down over your Foster-Grants, stomping one-two-three-four with your snakeskin boots, dodging a drunk's hurled beer bottle, you launch into a reggae-style rendition of "Six Days on the Road." Whoops and hollers. The bouncer throws down his blackjack and starts to boogie. Get Nashville on the phone.

Don't have your chops down yet? Too shy? Nonsense. Merle Haggard puts his pants on over his boots, just like you. So toke up, tune up and turn up at one of the following spots that feature Open Mikes. We're gonna love ya.

SAN FRANCISCO

Camelot, 3231 Fillmore, SF, 567-4004. Basically a country & western/bluegrass bar. Camelot opens the mike on Monday and Tuesday from 9:30 pm and seeks oldies but goodies rock groups as well as C & W. Call Teddy or Rick to set up a set.

Cat's Cradle, 1840 Haight, SF, 387-6948. Named after the children's hand game (or maybe the Kurt Vonnegut novel), Cat's Cradle offers a weekly jam. Blues and rock on Sunday at 9:30 pm. A member of one of the various house bands usually leads the jams. For listeners: a full bar; Irish coffee, 95¢.

Chelsea Pub, 524 Irving, SF, 681-3043. Friendly folk club in the heart of the foggy Sunset district. Daily open mike from 6-9 pm, except Friday and Saturday. See Ahmad Mazertehrani, the manager.

Coffee Gallery, 1353 Grant Ave., SF, 362-9369. North Beach haunt. Owner Norman Posner opens the mike on Tuesday nights for jazz and folk newcomers. Playing time depends on the number of sign-ups, but the music lasts from 8:30 pm to 1 am. Hit 'em with the old hat trick after your gig.

Family Farmacy, 4344 California, SF, 668-7755. All sorts of guitar playing, acoustic, folk and milk rock, with occasional classical offerings. Sign in when you arrive and you can play three or four songs. Every Sunday, 3-6 pm.

Garden of Earthly Delights, 199 Mississippi, SF. Just tell Alan you want to play, and you'll find yourself up there on stage. Jazz, rock, blues, or what you will. Play a complete set of about 45 minutes, and you may get paid at the end of the evening. Every Monday, 9:30 pm-1:30 am.

Ghirardelli Wine Cellar, 900 North Point, SF, 776-5021. A combination fondue restaurant and beer-and-wine bar. Hopeful acoustical folk singers get a chance on Thursday at 8:30 pm. See the bartender. Be warned: dinner audiences tend to be more interested in supping than singing along.

Gulliver's, 348 Columbus, SF, 982-0833. Around the corner from the topless joints, Gulliver's is the North Beach longhairs' escape from the tourists. Musicians—jazz, folk, rock—impromtu 1-8:30 pm. Pass the hat. Wet your whistle on budget beer—Falstaff light and dark, 25¢ a glass, 6-8 pm.

Holy City Zoo, 408 Clement, SF, 752-2846. Knock 'em dead during the 15 minutes stage time you're allotted in this curious, woody folk club, which resembles a shingled catacomb. Come and sign up between 8 and 8:30 pm on Monday nights. Names are drawn from a hat for order of appearance. Mainly acoustical music but poets welcome also.

John Barleycorn,1415 Larkin, SF, 771-1620. Acoustical folk performers welcome in this cozy pub; even the fake gas fireplace doesn't spoil the vibes. Call Dennis Sullivan to book yourself for the Sunday 9 pm open mike.

McGowan's Wharf Tavern, 101 Jefferson, SF, 441-5515. Dance your French dungarees off at this out of the way bar on the edge of Fisherman's Wharf's tourist traps. Although specializing in country rock, owner John McGowan auditions rock 'n' roll, C &W, and Top 40 groups on Monday night. Call McGowan for the lowdown on the lineup.

Omnibus, 1821 Haight, SF, 752-7338. "A woodshed club where groups can start out and get experience" is how owner Richard Malerba describes his beer-and-wine bar. Although he admits that no superstars have emerged during the two years he's had the club, he adds "lots of Bay Area talent has played here." Jazz jam every Sunday, 3-7 pm.

Paul's Saloon, 3251 Scott, SF, 922-2456. Freelance fiddling in the Marina at Paul Lampert's well-known bluegrass club. Lots of familiar folk jam on Tuesday, 9:30 pm. Call ahead to find out who's sharing the bill.

Reunion, 1823 Union, SF, 346-3248. Hal Stein, tenor sax, leads the house quintet's rhythm section in a jam session every Sunday afternoon, 4-8 pm, at this fine Union St. jazz club. The standard is high and musicians play by invitation only, unless you can talk your way in; or wait until the end, you might get a chance to jam.

EAST BAY

La Salamandra, 2516 Telegraph, Berk., 841-9070. You'll get ten minutes of limelight and save yourself the 75¢ entrance fee if you take to the stage in this East Bay club. Open mike Thursday at 8 pm. Sign up at 7:30 pm. Past performers included a bluegrass band, a jazz combo, even a belly dancer.

New Royce Club, 8021 MacArthur/82nd, Oakl., 635-5151. "Just walk in here and do your thing" is the policy of this club. Jazz jam session every Sunday, 3:30 pm to about 9:30 pm, open to everybody.

Odyssey, 2033 San Pablo, Berk., 841-0902. This laid-back folk and country club is looking for bands, so seek your fame here. Hoot night every Monday and Tuesday, sign up at 8 pm for a half-hour set. Play your own style of folk, bluegrass, C & W, but no heavy rock. Pass-the-hat donations might finance your drinks afterwards.

NORTH-SOUTH

The Bird Cage, 24456 Mission, Hayward, 538-5125. No open mike, but owner Stan Francis will talk to rock groups and set up an audition if he likes what he hears. The place caters to 25-to-35-year-olds.

Inn of the Beginning, Cotati, (707) 795-9955. Plan ahead if you want to perform at this mellow club in Sonoma. Folk open mike every Sunday, 9 pm, but you have to sign up one week in advance, and there's a limit of about five performers. Aspiring rock stars, on the other hand, can try their luck on Wednesday at 9:30 pm; get yourself selected for the rock night by sending in a tape of your stuff.

Sleeping Lady Cafe, 58 Bolinas, Fairfax, 456-2044. A wide variety of performers (past acts include a fire eater and a puppeteer) welcome on Wednesdays at this small, friendly Marin club. Sign up at the bar at 6 pm, music starts around 7:30 pm. Play a 30-minute set; most people pass the hat afterwards.

Sweetwater, 153 Throckmorton, Mill Valley, 388-2820. Jam with Glide Memorial Church's Togetherness Band on Sundays from 3 to 7 pm. Led by Nat Johnson, the group specializes in modern jazz.□

FEAR OF CATERING

Holiday Gatherings

YOU're going to have a party, maybe even an *important* party. The job of cooking up all those eats requires more work (and maybe even more talent) than you have time for. And who wants a bunch of caterers with their outrageous bills? Nobody. This is The Fear of Catering.

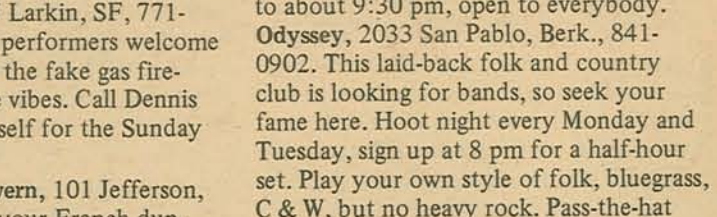
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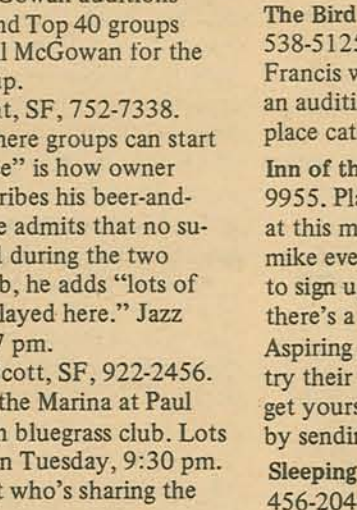
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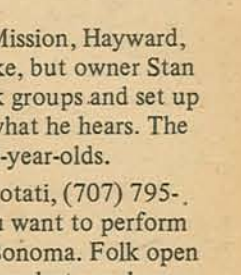
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Aural gratification

How to buy a stereo system

BY DONNA COHEN

Your roommate just moved out and took her $1500 quadraphonic sound system with her. Now what are you going to do with all your Bruce Springsteen and Bad Company and Labelle albums you've grown so fond of in the meantime? Running your fingernail around in the grooves just doesn't make it. No matter. You can intelligently select an excellent component system and get a good deal on it without ever knowing a woofer from a tweeter.

The simplest definition of a component system is a "stereo" that consists of at least four separate pieces—two speakers, a receiver, and a record player. Now, a lot of people have three-piece stereos—two speakers and a combination record player/radio/control center (and maybe tape player). To distinguish these from component systems, they're called compacts, or sometimes modular stereos. They run the gamut from junk to true high-fidelity products.

Whichever kind you want, you can't buy a decent stereo system for less than $200 to $300. Component systems and compacts offer about the same features and sound quality in that price range. The component system may be marginally better due to certain design problems involved with putting the record player together with the electronics. The main advantage of compacts is their compactness. They take up less shelf space, so if that's an important factor to you, you should consider one.

But component systems hold one major advantage over compacts: as you get the urge to improve things, you can upgrade your system one piece at a time, trading in or selling off the old gear. About all you can do with a compact is get better speakers, and you probably won't have enough power to hear much improvement even so. Furthermore, stereo stores don't like to take compacts in trade because they're hard to resell.

If $200 is the most you can spend, take advantage of components' flexibility. You can shop for a good receiver on sale: discontinued models can be found at one-third to 40% off, occasionally more. Pay as much as you can afford. Add cheap headphones—$5 to $10—and you're all set for KSAN without static. Add one speaker and have a party. You can always get the mate later, or move up to a better pair and put the orphan in the bedroom.

The receiver

You may think of this piece as the tuner (AM and FM radio) or as the amp (amplifier), depending on which of its functions interests you most. In fact it's both, which wouldn't matter much except that tuners and amplifiers also exist as separate components.

Receivers are far more popular than separate amplifiers, except with power freaks. But if you're really not interested in radio, ask to see an integrated amplifier. That way your money goes for more power and better sound quality instead of a tuner section you won't use. And you can always pick up a separate tuner later if you decide that FM has its good points.

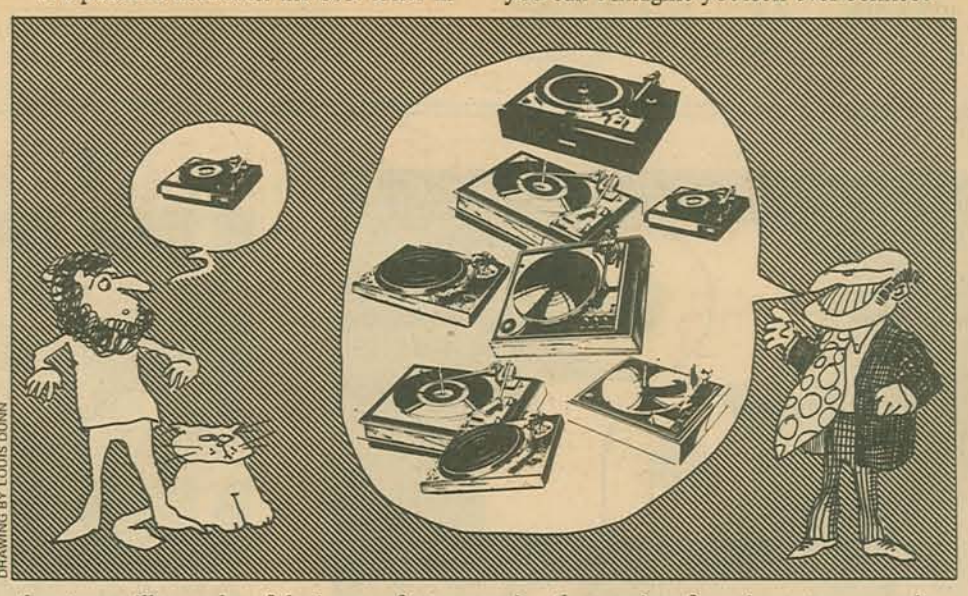
The most important thing about an amplifier (or the amplifier section in a receiver) is how much power it has. You want as much as you can get, because power helps a stereo system play music realistically, not just loudly. Unfortunately, the same amp can claim anywhere from two to 200 watts of power, depending on rating method and a few other variables. "Watts RMS" (sometimes called "continuous power"—see below) should be the only rating you'll see these days. The Federal Trade Commission got into the act last year and standardized power ratings. (It's still OK to show other figures if the RMS rating is listed most prominently.) If there's no RMS rating in the product brochures, don't buy it.

But even RMS power isn't a simple rating, and the FTC may have contributed as much confusion as it cleared up. A legal power disclosure now looks like this: "20 watts RMS per channel, both channels driven into 8 ohms, from 20 to 20,000 Hz, with no more than .5% total harmonic distortion." The first phrase is the power rating; the rest states the variables at which the power was measured. If you're confused, you can just look at the "watts RMS" part and ignore the rest. The more watts the better.

"RMS" (Root Mean Square) tells you this is the amount of power available over a period of time, like for the duration of a musical passage, even though the amp can put out more momentarily. "Per channel": double it for total power put out by a stereo (two-channel) amp. "Both channels driven": you could get more power into one speaker if the other were turned off. "Into 8 ohms": most speakers are designed to offer eight ohms of resistance to the electrical energy from the amp, but your receiver will be effectively more powerful if it's connected to a four-ohm speaker. "From 20 to 20,000 Hz": Hz (Herz) means cycles per second, or the frequency of a given sound. Low-pitched sounds vibrate the air more slowly (fewer cycles per second) than higher ones, and it takes more power to reproduce them at the same volume level. Take the grille cloth off a speaker and watch the cones—you can see the big bass cone move in and out on really low notes. So while your receiver may in fact have more than its rated power for "easy" high notes, the rating assures you that it can push that bass cone too. ".5% total harmonic distortion": you can lift a weight that's too heavy for you, but you can't hold it long without trembling. Similarly, an amp can put out more than its rated power, but it will complain by distorting the music.

Now for the tuner section. When you're considering a receiver, tune in your favorite station. (It doesn't matter how great K101 sounds if you only listen to KJAZ.) Now go tune it in on the most expensive tuner in the store. If it sounds a lot better, consider another receiver. Next, see how many stations you can tune in satisfactorily, again comparing your candidate with the best. (Looking for Marin's KTIM is a good test in San Francisco or Berkeley.)

It's possible that even the best tuner in the store will sound awful, since unfortunately reception is the weakest link in the FM process. If you have cable, you're home free—at least for stations on the service. If not, experiment with the T-shaped wire antenna that comes with your receiver. Moving it around does make a difference. Plain old TV rabbit ears are also effective.



DRAWING BY LOUIS DUNN

Bass and treble controls. All stereos have them. Basically, they make lower and higher notes louder or softer than the rest of the music. Use them sparingly—they're not as necessary as you think. Frequency equalizers, found in recording studios and as add-on components, are nothing more than sophisticated tone controls.

Loudness, or loudness contour. Actually a selective tone control, not a volume control. When it's on, bass notes are automatically boosted (made louder) when the volume control is turned down, because the ear is comparatively less sensitive to low notes at low volumes. Should be switched off when you turn up the volume. Found on most receivers, it's a nice gadget to have.

FM muting suppresses all that noise you hear between stations as you tune. It also suppresses very weak and noisy stations signals, and that's why you have to switch it off if you really want to listen to some station from Fresno or Stockton or somewhere out there. Otherwise leave it on; it's a useful device but is often omitted on the cheapest models.

Some receivers have another control labeled something like "20 dB muting." Punch the button and it automatically lowers the volume by the stated number of decibels while you answer the phone. Hardly a necessity.

High and low filters. More special-purpose tone controls. They filter out very high (or low) frequency annoyances such as tape hiss or record player rumble—which you shouldn't have in a good system anyway. Of course they also filter out the very high or low parts of the music in the process. You can do the same thing with bass and treble controls if necessary.

Tape monitor. Very important if you plan to have a tape deck in your system. Say you're taping a KSAN live broadcast of Toots and the Maytals. You want to be able to listen to the tape as it's being recorded; otherwise, if anything goes wrong, you won't find out until the last notes of the electric bass have long since faded into oblivion. However, you don't need a tape monitor switch to play prerecorded tapes.

Speaker, mode and input are simply the switches that control what's plugged in where. They offer choices ranging from minimal to ridiculously complicated. If you can't imagine yourself ever connecting three pairs of speakers, two record players and three tape decks all at once, then more isn't better.

With these or any other controls, let common sense and a realistic idea of your own intentions be your guide. Just ask what it does and then decide whether you care.

The record player

Your big decision will be single-play versus a changer. Changers can be set to play a stack of records; single-play machines take only one at a time. The latter range from true manuals (you do everything by hand) to "automatic manuals," which require you only to push a button. Be sure you take a moment to check out the operation of the one you're considering.

Changers dominated the market until recently. But single-play units have become increasingly popular, maybe because people like to listen to both sides of an album. So forgoing the changer capability isn't really that much of a sacrifice, and the big advantage of single-play machines is quality for the money. A changing mechanism requires extra machinery and, on cheaper models at least, some design compromises.

Paradoxically, changers still dominate the lower-priced market. If you buy a $200 to $300 component system, you'll probably end up with a Garrard 40B or a BSR 3-something. Both are good, reliable changers; they fall down mainly in the inability to accommodate better cartridges.

Cartridges. In component record players, the needle doesn't stick directly into the tone arm; it has its own mounting assembly called a cartridge. (The high-falutin' name for needle is stylus.) All component record players and better compacts take a magnetic cartridge. The other type is a ceramic cartridge, which isn't as good. And the two aren't compatible, so you can't improve your old stereo by getting a magnetic cartridge for it.

The better the cartridge, the less tracking pressure it requires (with one exotic exception, the Shibata stylus) and the more agile it will be at twisting around in the record grooves. It's mainly this agility that's compromised by the comparatively clumsy tonearms of cheaper record players.

Record player controls offer far less variety than receivers. All but the most manual manuals have a cueing and pause control, almost essential when you want to play only one cut on a record or stop to get dust off the needle. Cueing controls vary in their speed and smoothness, but they all work.

The **speed control** usually offers 33-1/3 and 45 rpm. It used to be that almost all record players also had 78, and some had 16 as well. You can still find these options if you look hard enough, but don't bother unless you really have use for them—if you're a great fan of R. Crumb and his Cheap Suit Serenaders, for instance, or still cherish your old collection of Little Golden Records, or want to better yourself by listening to talking books for the blind.

Pitch controls, with or without electronic strobes, come with more expensive machines. Musicians sometimes find it handy to vary the record speed slightly so they can "tune" the record to the instrument they're playing. Perfectionists use the strobe to make sure the record spins at exactly 33-1/3 rpm. It usually comes awfully close, and most of us can't detect slight variations anyway.

Other adjustments have to do with the cartridge; you set them once and forget them until you change cartridges. You should set the adjustable tracking force for the minimum recommended by the cartridge manufacturer, and raise it by very slight degrees if you get any skipping. Often there's an **adjustable counterweight.** With cartridge installed and tracking force set to zero, you adjust the counterweight until the arm floats perfectly balanced. There may be **adjustable anti-skating;** set it either to the number recommended by the cartridge manufacturer or, if the manufacturer neglects to mention it, to the minimum tracking force. If all this sounds really intimidating, the stereo salesperson will do it for you, but you can manage perfectly well just by reading the instructions.

Speakers

Speakers can be evaluated objectively, but most listening is subjective, so the choice often becomes a matter of taste. There are no perfect speakers, but there are two dominant schools of thought about which compromises are most acceptable.

The so-called "East Coast Sound" stresses accurate reproduction of the recorded sound. These speakers don't play

continued next page

continued from previous page

as loudly as others, require more power to sound good and show up deficiencies in the recording more. Brands include Advent, AR and Dynaco, to name only a few. I'm biased toward them; you'll develop your own bias if you don't have one already.

The "West Coast Sound" is represented by the "rock" speakers—JBL, Cerwin-Vega and Venturi, among many others. They don't require as much power; they'll shake the walls, and the distortion they produce is the kind you're used to from the Fillmore.

A "speaker" as most people think of it is actually a speaker system, because the cabinet and the individual speakers inside all affect the sound quality. Individual speakers specialize in different areas of the sound spectrum. Most commonly there will be a large speaker cone to handle low notes up to a certain frequency and a much smaller one to take over above that. A crossover network sorts out which speaker gets which electrical impulses. I've just described a "two-way speaker system." Two-way, three-way, and on up refer to the number of times the sound is divided. You can have a bass speaker and two or more identical treble speakers in a two-way system.

Speaker systems are also commonly referred to by the size of the bass speaker. A "two-way eight-inch system" has an 8" diameter bass speaker. All else being equal, the bigger the bass speaker, the better it can reproduce low notes. If there's no mention in the product brochure of the bass speaker, it's probably 6". The most common steps are 8", 10" and 12", and there are a few big 15-inchers around.

The various cabinet designs have names that refer to how the sound is let out: acoustic suspension (sealed cabinet), bass reflex, ducted port and so on. Particular engineering designs also have their own names.

Speaker design is so complex that no one or two variables are a reliable guide to quality. You have to listen.

It pays to spend a lot of time choosing speakers, because you can effectively compare only two at a time. The human mind just doesn't remember sound qualities very well. (That's why many people think they can't appreciate the differences.) So you have to switch back and forth between Speaker A and Speaker B until you decide which you prefer. Then switch that one against C, and so on. Stereo stores have special facilities for doing this, and you should be allowed to operate the controls yourself.

What to listen for: take along a record you know well, preferably a new copy of it—it's easier to compare sound quality if the music's familiar. Listen for low bass passages; you should hear the notes distinctly, but they shouldn't boom out at you. Listen to female vocalists; their range is mainly around the crossover frequencies, so a clear, natural-sounding Phoebe Snow or Rita Coolidge helps indicate good speaker design. On passages full of high notes, walk back and forth in front of the speaker to hear how much the apparent volume drops off to the side—that's called a dispersion test. On any material, listen for how well you can recognize individual instruments.

Tape decks

Once you buy a deck, you have an economical way to add to your music collection and get things that are available no other way (such as live FM broadcasts).

Open reel decks traditionally offer the best sound quality, but they're expensive and slightly complicated to use. They're definitely the best for live recording. Cassette decks have come to be just as good for most purposes; the tape is cheaper, and they're more convenient. Eight-track decks are the cheapest—you'll even find built-in eight-tracks in inexpensive compacts and consoles. They're popular because until recently most car stereos were eight-track, and more pre-recorded tapes were available for eight-tracks than for cassette decks. (Cassettes are gaining in both areas.) In all but the most expensive decks, sound quality is not as good and you can't record your own tapes. Not recommended unless you're hooked on eight-track for your car.

Getting a good price

The most important thing to know about stereo pricing is that you can haggle. This applies mostly to system prices, but it never hurts to try on anything else. "I can get it for less at so-and-so" sometimes results in the shaving off of a few more dollars even on a sale price, or you might get a pair of headphones thrown in. Oddly, the more expensive the equipment, the less discounting. This is one reason small "high-end" stores can compete with the big chains.

When you're price shopping, you should understand the concepts of fair trade and house brands. "Fair trade" is simply legal price fixing—the manufacturer sets a minimum retail price. The most popular fair-traded brands are probably JBL, Marantz and most Sony products, but there are others. About the only way you can save on fair-traded products is to keep an eye out for discontinued models or "off fair trade" sales. You'll find more of these all the time. Fair trade laws are coming under attack in several states including California, and some major hi-fi manufacturers (notably Pioneer and TEAC) have decided to avoid future lawsuits by voluntarily abandoning fair trade now.

A house brand is a brand made especially for a certain retailer. Occasionally, notably with cartridges, it's a special model of a national brand. There's nothing intrinsically good or bad about house brands, and you should evaluate the products just as you would any other.

There is an intrinsically higher profit margin on house brands, however. The dealer usually establishes a retail price comparable to similar national brand products, but doesn't expect to sell many at that price. The whole point of a house brand is that it costs the dealer less, and therefore the store can entice you with a better deal while still making a profit. Expect a large discount on house brands.

Receivers and tape decks tend to have the least markup, fair-traded or not. (This goes for separate amplifiers and tuners as well.) Sale prices, therefore, are probably ones you couldn't have gotten the month before even by bargaining a little harder. Getting the best receiver you can afford will pay off in the long run in terms of better sound, so I recommend doing a little bargain hunting. Don't be afraid of discontinued models; most likely, minor changes were made as an excuse for a price increase, and sometimes the new model actually has less power. I'd recommend spending at least $200.

Record player pricing is the most confusing because of what the price includes. Cartridge markups are so high that record players are usually sold "packaged" with a cartridge. The price customarily includes a plastic base, but a better-looking wooden base will run you $5 to $10 more. The dust cover is usually extra with changers, but often comes included with single-play machines, for some mysterious reason. If the record player is on sale, the cartridge is usually extra. Never pay regular price for a cartridge.

Because of the package situation, you may run into horrendous differences in the "regular price" quoted to you by different dealers for the exact same thing. $59.95 is a reasonable package price for a Garrard 40B with plastic base and house cartridge any day of the year. Good single-play record players can be found on sale for around $100, with base and maybe dust cover but no cartridge. If you want a changer and are willing to spend more than $100, look at brands other than Garrard; it seems to be the only name well known to the general public, but there are others as good or better.

With speakers, there's less correlation between price and quality. House brands are pushed hard and provide the main basis for large system discounts. One factor that leads to confusion is the similarity of brand names, among national com-

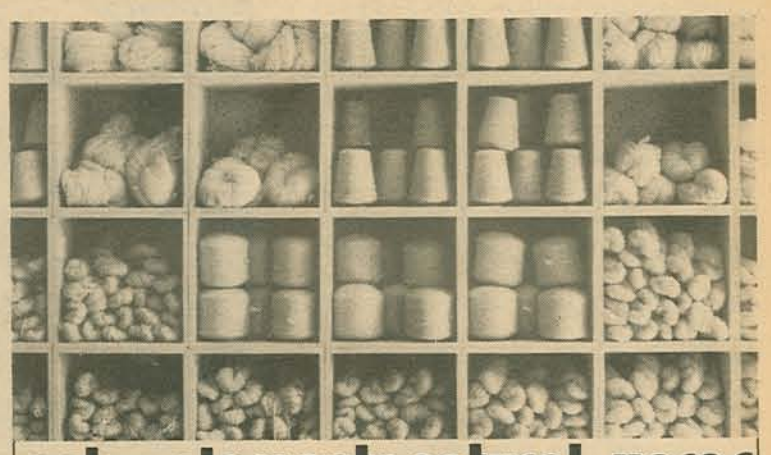
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panies as well as house brands. Three initials are especially popular; if you want to know what you're buying, don't rely on a vague memory of hearing good things about "E-something."

House brand speakers that could be termed marginally high fidelity are "regularly priced" at around $80 a pair. My choice for best values are the lowest-price models of the "East Coast" brands, but I've already admitted my bias. These run about $120 a pair and up. With house brands, middle-of-the-line is generally your best bet; the cheapest models were designed to be cheap, period, and the top models tend to be overambitious.

The stores

Stereo components are found in two kinds of stores: department (including discount houses) and specialty. I recommend the specialty stores.

The selection is smaller at department stores, and you'll find more compacts and consoles to confuse the issue. This can be reassuring if you're out to buy a $300 system—you'll end up with nearly the best they have, whereas in the specialty store you could end up blowing $1000 or more. But muster up your self-confidence and give it a try; the majority of sales in any stereo store are systems in the $300 to $500 price range, and you'll have an excellent choice of equipment. You'll probably also get a better price, since department stores aren't used to haggling, and you'll be dealing with more knowledgeable salespeople.

Because stereo components have the image of being technical and complicated, the stereo stores emphasize good customer services. A long-term store warranty on top of the manufacturers' warranties assures you of minimal hassle if something does go wrong. However, components generally work quite well; if you have any problems, they'll probably be defects that show up quickly, and the exchange privileges will prove handier than the warranty.

Another common service is something called a one-year speaker trial. You can trade in your speakers any time within a year and get credit for the full price you paid, which you then apply toward more expensive speakers. The catch is that if you bought house brand speakers as part of a complete system, the "full price you paid" turns out to be very little indeed, since most of your savings were on the speakers.



Speaker brand names can be confusing. Three initials are especially popular. Don't rely on a vague memory of hearing something good about E-something.

Stereo stores come in all sizes and descriptions. The biggest are Lafayette and Radio Shack. Both sell a wide variety of electronic gadgets and accessories, and both deal almost exclusively in their own (respected) brands. Next in size come the regional chains, which in the Bay Area means Pacific Stereo and the much smaller Cal Hi-Fi. Try more than one of each—Pacific Stereo salespeople have been heard to say that other Pacific Stereo stores are their toughest competition. How you feel about them will probably depend on the particular salesperson you get; if you don't like him or her, don't be afraid to find yourself another one. Naturally, you get more personal service if you go during weekdays when the store isn't so crowded.

Finally there are the outfits that have only one or two stores. On the whole, prices will be about the same, but on any given piece of equipment Pacific Stereo may beat Pud's or vice versa. You'll find pretty much the same selection, a little more limited at the smaller store but maybe including one or two worthwhile national brands which just can't supply the big chains.

There are also a few stores that specialize in high-end (most complex and expensive) equipment, wonderful things like Magneplanar speakers. Go and enjoy by all means, but don't be scared away from components by the sometimes rarefied atmosphere at these places.

Other beats

Four-channel sound. Interesting, but it hasn't arrived yet as far as I'm concerned. The worst trouble is that it's more expensive, no matter how you look at it, so you (and the manufacturers) compromise on sound quality to keep the cost down. Four-channel records and broadcasts are increasing in availability, but they're still limited. And it would take another article to explain the various systems in use (SQ, CD-4 and such).

Do-it-yourself. There are two companies with excellent reputations for stereo components in kit form—Dynaco and Heathkit. Savings are substantial (a Dynaco integrated amplifier that goes for $225 assembled is $170 in the kit form), and it's fun if you like to build things. The simpler models require no special skills, but you should practice on one or two of those before you tackle more ambitious projects. Dynakits are available from stores that carry regular Dynaco components; look in stereo or electronics magazines for Heathkit ads and information on ordering.

Used gear. Can be a good way to save money if you check it out carefully, especially on fair-traded brands. But remember, a recently discontinued model may not cost much more than that new. Lots of stereo stores have used-gear departments, and Honest Bob's and Recycled Stereo (both in Berkeley) specialize in the stuff. They give warranties of varying lengths, depending on condition.

Demonstrator models are another possibility, but be even more careful about condition. If it really has been used as a demo for a while, it's put up with a lot of abuse. On the other hand, lots of "demos" came out of the box yesterday.

Shouldn't a system be well matched? Not necessarily. Especially if you don't expect your first system to be your last, you may well want to allocate most of your money to the receiver, or you may decide to invest in the very best record player you can afford to assure gentler treatment of your records. In any case, the realities of squeezing an entire system into a fixed budget will keep you from getting too far out of line.

And there's absolutely no reason to choose speakers and receiver from the same manufacturer. In most cases, you're better off not doing so. All manufacturers have their areas of expertise and aren't necessarily all that great out of it.

A word to women: stereo components somehow still have the image of being a man's toy. Nonsense. Men don't instinctively understand components any better than we do, and hopefully this article has convinced you that you don't need an electronics degree to buy or operate a stereo system. If anything, you'll get more enjoyment from good sound because tests have shown that your hearing is better than men's.□

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WITH NANCY DUNN

Disco demands, and receives, total sensory involvement—no hanging around the fringe here: either you're on or you're off. The disco sound grabs you, tosses you about in a heavy, multithousand-watt environment of pulsing lights and beautiful, outrageous bodies, then picks you up and sends you sliding across a polished-wood dance floor with hundreds of others in group communion with mass dances like the L.A. Hustle and New York Landmark (which may or may not be the same dance).

Typified by Barry White, the undisputed Congolened King of Disco, the sound is a dance-only medium. Outside of discos, the constant, pounding, up-tempo beat would be hell to drive your car to, but it's just great for driving your heels and toes into heavy-duty dances like the Bump. Don't worry too much about knowing the latest steps, though. Free-form is still the metier here, ranging from choreographed leapfrog numbers to endless variations on the Funky Chicken. The days of Arthur Murray are gone forever in the disco scene. No one's watching to see if your box step is in time. You are your own dancing teacher, and, for that matter, your own partner.

The majority of discos in town are the turf of gay men. This doesn't mean they're closed to women or straights, but it does mean there can be a clash of lifestyles, especially on heavy-duty weekend nights. (See Chet Roaman's "Stompin' on Gay Turf," Guardian, 10/31/75.) The straight discos tend not to have the vitality of the gay places. As Rusty Nail, deejay at Buzzby's, told me, "Nobody's more demanding about music than the queens. They won't put up with the shit music straight discos get into."

Whatever your pleasure, though, the disco scene looks like it's here to stay—for the moment, at least. Like Arthur Murray used to say, "Put a little fun in your life—try dancing."

Alexis, 1001 California, SF, 885-6400. Fri. and Sat. 10 pm - 2 am, no admission charge, no heavy carding, couples only, tie and jacket required for gentlemen.

In the basement of an expensive Nob Hill restaurant, behind an unmarked wooden door in the back of a gypsy violinist cocktail lounge, easily one of the strangest discos in town. Very straight (couples only!), largely middle-class and middle-aged. The music here is partly tape and partly woman deejay (toward the end, when the crowd flags). Not very crowded, which is a pity since the ambience is so funny and freaky—essentially Russian hunting lodge decor with a huge fireplace, icon andirons and stuffed beasties all over the walls, from moose to buffalo, cheetah and bear. Drinks are $2 each with no apparent minimum. Music ranges from O'Jays and Ohio Players to Tony Bennett crooning about his city by the bay (and not a dry eye in the house).

Buzzby's, 1436 Polk, SF, 474-4246. Disco nightly from 9 pm - 2 am, weekends 4 pm - 2 am, $1 admission Fri. - Sat. includes drink, ID essential.

Designed, owned and operated by ex-Ice Capader Don Barry, Buzzby's is a very classy operation: brown-shingled curved walls, mirrored balls, an overhanging deejay booth replete with wall and ceiling mirrors and a very fine sound system. A smallish dance floor always filled with a crowd of mostly gay men, with a smattering of women and couples, lots of people obviously just out of work in ties and jackets, otherwise neat jeans and T-shirts predominate. An Amazonian waitress in hotpants and a diminutive waiter in Robin-Hood garb or white coveralls wend among the steamy crowd with drinks. Expect a wait to get in on weekends. Owner Barry expects to open a second disco in Burlingame "in the near future," in a movie theater refurbished for upward of $300,000. If it's anywhere near as flashy as Buzzby's, it would be worth a trip to Burlingame.

Cissy's Saloon, 1584 Folsom at 12th St., adjacent to Hamburger Mary's, SF, 626-5767. Disco 9 pm - 2 am nightly. No admission charge, no heavy carding.

How the pool players in Cissy's ever manage to shoot with people hustling all around them is beyond me. Pretty much in the middle of Cissy's not-too-big dance floor is indeed a pool table, along with sawdust on the floor and pieces of Hamburger Maryesque memorabilia on the walls—doll heads, Mickey Mouse cartoons and objets from the dear dead Thirties that don't look at all nostalgic, just morbid. The sound system's scratchy; the deejay plays whatever comes into his head and sometimes forgets to change discs. The crowd is—what can I say—busy and mixed. Part straight, part gay, part bi, part a, part uni, part pan and, of course, partly just folks having a shoe-kickin' good time. For all its faults, a lot of fun.

The City, 936 Montgomery, SF, 391-7920. Every night 8:30 pm - 2 am, $2 admission weekdays includes a drink, $2 admission weekends doesn't, heavy carding.

This is not just the old Cabaret reopened—in fact, the management cringes at the term reopened and has asked me to say "newly opened." Unquestionably the other big disco in town (besides Dance Your Ass Off) in terms of space and action. The floor space upstairs is massive with an oversized Wurlitzer jukebox for a disco booth. Extremely enveloping light show (installed for $60,000, they tell me) with a laser beam over the bar to come along with a wall of mirrors near the stairs, reflecting everything and everyone. Big, loud sound system, hard driving beat without let-up.

Dance Your Ass Off, Inc. (nee Olympus Ballroom), 901 Columbus, SF, 885-2970. Disco nightly from 9 pm - 2 am, $2 admission Thurs. - Sun., $1 Mon. - Wed., ID essential.

This is *the* big place in town, especially since the demise of the Cabaret. Supposedly the place was struggling along until radio man Scott Beach suggested a new name. Today you couldn't get in on weekends with an oversized shoehorn. The place fits about 1,500 people snugly, with a mostly straight crowd interspersed with selective islands of cosmic weirdness—like a troupe of ladies and gents with shaved heads and feathers glued to their pates. Or a chap in a white vinyl body suit with an electric belt. Or a seven-foot-tall fellow with a Mohawk haircut and a police whistle. The sound system is a little echoey, and the music tends to bounce from highs to lows without responding all that well to the crowd. The visuals include the ubiquitous mirrored ball, strobe light and a funny slide show against the back wall ranging from photos of dancers to scenes that look like Instamatic pictures of a trip to San Francisco. There's a restaurant below, a mezzanine above, and general mayhem between you and the bar. Since it's very hot in here, sensible dressers would shun mukluks and down parkas.

The Endup, 401 6th St., SF, 495-9550. Disco every day from 7 pm - 2 am. ID essential, $1 admission on weekends includes drink.

Rusty Nail, the deejay at Buzzby's, says the Endup has the best sound system in town, and, when Steve Newman is doing a guest spot as deejay, the best music in town, too. A very fastidious crowd of Levi/T-shirted gay men, with the occasional woman and almost no straight couples. Dance on a multicolored plexiglass floor with blinking lights underneath surrounded by monster speakers, or in an alcove surrounded by dimly twinkling lights. The sound's so sharp here it could loosen your molars, and the music selection never lets you down. Fairly straightforward dancing, nothing much fancy except for the occasional go-go boy on a platform, gingerly taking off (and putting on again) his army fatigues, dangling them ever so casually over his loins. The big tease!

The Lion's Back Yard, at the Lucky Lion Edgewater, 10 Hegenberger Road, Oakl., 636-1427. 9 pm - 2 am Fri. - Sat., $2 admission includes drink, ID required.

On the way to the airport (you can't quite hear the planes over the music), this is the East Bay's only straight disco. The crowd seems to consist of your standard cruisers from East 14th Street in and around Hayward. The sound is eclectic, ranging from happy rock to dancing-close music with good acoustics but little funk or kink.

A Little More, 702 15th St. at Potrero, SF, 864-9123. 7 pm - 2 am every night, moderate carding.

One of two women's discos in San Francisco, A Little More is notable for its big hardwood dance floor and cheap drinks (85¢, beer 65¢). It's lodged up on the second floor of a building on the fringe of the warehouse district and consists of one big well-ventilated room, with windows lining two walls. It looks as if it used to be one of those lifeless halls rented out for wedding receptions. Not exactly a disco in the strict sense: occasionally Sweet Chariot and other bands fill up the dance floor; otherwise, you can spin your favorite tunes from the 160 choices on the juke box (three for a quarter). —N.D.

Livery Stable, 25 Trinity Pl., SF, 982-5217. Tues.-Sat. 8:30 pm-1:30 am, no heavy carding.

There are parts of the world less crowded than San Francisco's financial district at night—the Gobi desert, for instance, or the Arctic wastes. Except for the high-decibel noise coming from Trinity Place, you could hear a debenture drop on Bush and Sutter. The Livery Stable is a fairly recent straight disco with a lot of problems. Besides its location, which gives me the willies (Trinity Place has a bad tendency to fill with broken bottles and drunken brokers), the drinks are stiff ($1.25) and not very tasty; the decor of the L-shaped dance floor is inexplicable—such as ersatz stop-and-go signs—and the music doesn't do so well. During one of my visits the deejay, who sits behind a glass screen, "wowed" while cuing up several records, and he played some decidedly non-dance music by people like Roberta Flack. It didn't matter much since the place was nearly empty, and no one danced in the half hour I sat at the bar.

Mindshaft, 2140 Market, SF, 626-2543. Every day from 3 pm - 2 am, $1 admission on Fri. and Sat. includes drink; heavy carding.

Oh boy, I like this place. On the outside, the Mindshaft looks like a log cabin with a piercingly bright blue light in front. Step inside to a world of riotous disco and polymorphous perversity. The front room is a bar with a pool table to one side; in the back, if you can squeeze your way in, is a gazebo of sorts with far too many people chugging away to a very high-decibel disco sound. The crowd is primarily gay men, though there were a lot of women in the house on my last visit, with no visible hassles. This is the only disco I've found that has a fair-sized leather scene—not just standing about, but actually dancing. I'd think those leather harnesses would be rather uncomfortable for doing the Hustle, but de gustibus. . . .

Nickelodeon, 141 Mason, SF, 775-3898. Every night, 9 pm - 2 am, no admission charge, moderate carding.

Situated right smack dab in the middle of the Tenderloin, the Nickelodeon is a dimly lit, high-ceilinged club, combining elements of dingy warehouses with the decided ambience of an early Thirties Berlin cabaret. Heavy theatrics is the dominant motif at the Nickelodeon, from the neon-red lips of the Marilyn Monroe blowup behind the bar to the strongly transvestite crowd. The Nickelodeon is not much fun to the outsider—the music

DISCO



is sullen, the crowd suspicious and cliquish, and no one dances. Worse still, the street scene in front, replete with hustlers and pimps, is enough to drive anyone to membership in Mothers for a Moral America. Not really recommended.

'N' Touch, 1548 Polk, SF, 441-8413. Every night 9 pm - 2 am, $1 admission on weekends, carding.

Though the 'N' Touch uses tapes instead of a live deejay, its music selection and dance floor are both so top-notch that it rates as a fine disco. Extremely crowded on weekends—you squeeze down the length of the bar till you reach the back room, a mirrored space with a lit-up plexiglass dance floor and heavy with Egyptian motifs. Dancing here gets very expressionistic, with dancers caroming all over the dance floor—which, considering the lack of ventilation in this back room, can be very sweaty work indeed.

Peg's Place, 4737 Geary/11th Ave., SF, 775-2060. Disco Fri. - Sat. 9 pm - 2 am, Sun. 8 pm - 1 am, no heavy carding.

The only genuine women's disco in town, Peg's Place would probably still draw a big crowd even if it didn't have a corner on the market. The bar is roomy and well lit, complete with pool table and fireplace. Well drinks are 90¢, specials run up to $1.50, Tuborg draft goes for 75¢.

The back room disco has a smooth vinyl dance floor that handles heavy traffic. It's small, but there's room for all styles, from disco slick to homegrown stomp and shuffle steps. —N.D.

Rainbow Cattle Company, 1900 Valencia, SF, 861-9652. Disco 9 pm - 2 am every night, no admission charge, no heavy carding.

Well, not *exactly* disco every night. A deejay comes on at nine, but there isn't one heck of a lot of room to dance in this latter-day cowboy saloon. A pool table and hangers-on around the bar fill the front room, and a small restaurant takes up the back room, so you have to sort of dance wherever you stand, and that ain't easy, pardner, 'cause you know how them cowpokes can kick up a fuss. Though this is essentially a gay cowboy bar, there's a large crowd of women and couples enjoying the easygoing music and joining in whisky-curdling yells to old Grateful Dead and Hank Williams standards.

Rendezvous, 567 Sutter, SF, 781-3949. Every night 9 pm - 2 am, $1 admission on weekends includes drink; heavy carding.

For a year I lived some two blocks from this disco and never suspected it existed. Situated in the midst of San Francisco's art gallery row, between Mason and Powell, the Rendezvous is an island of light in a sea of darkened stores—or, at least, its neon sign is. You ascend a long staircase from the darkened silent street and emerge in a long, spotlighted room that pulses with heavy tempo and dancing energy. The crowd is largely gay men, though there's a sizable contingent of women and couples. The atmosphere is loose and fun here, with a fair amount of space on the dance floor, even on weekends. I like this place; you get such a funny Steppenwolf or down-the-rabbit-hole feeling when you emerge from the silence of the street below into the Rendezvous's disco chaos that you can't keep from feeling a sort of cathartic relief.

Ripples, One Embarcadero Center, SF, 956-8768. Mon. - Fri. 7:30 pm - 2 am, Sat. 8 pm - 2 am, closed Sun., no carding.

This sound-and-light emporium on the podium level of the Embarcadero Center is the Bay Area's only video disco. Monstro Kloss Advent screens are everywhere, blinding file clerks and secretaries from the floors above with endless paisley and Benday dot patterns, and with the occasional video rock show from what looks like the King Biscuit Flower Hour. If you're especially unlucky you'll see yourself frugging away to musical unmentionables like Neil Sedaka singing Carole King tunes. The crowd is very straight here, busy either scoring or playing electronic versions of Keno and horseracing (yes sir, little electronic horses race across the area over the bar). As you pay $1.40 for your drink, you can gaze into any of three video screens behind the bar which have scenes of ocean waves breaking across them. Best of all there's a porno peeshow over the urinal in the men's room (none in the ladies'—that's sexism if I ever saw it), with a video censor blip playing havoc over a young woman's pubes. There's also a convex lens over the pisser that makes you look like you're holding a yule log in your hands. Cute.

The Shed, 3520 16th St., SF, 861-4444. Taped music midnight - 6 am nightly. $2 admission, ID essential.

One of San Francisco's rare after-hours clubs. Serves nonalcoholic beverages only—in fact, they have heavy security to make sure you don't bring alcohol in. Busy mostly on weekends, fairly mixed crowd of straights and gays. The sound is loud, the music so-so. Things can get heavy if people show up drunk and start throwing their macho around. The taped music qualifies it as a modified disco, since a live deejay is essential to get the dance floor going. Keep an eye on your jacket and/or purse.

The Stud, 1535 Folsom, SF, 863-6623. Nightly from 9 pm - 2 am, no admission, moderate carding.

Not a good place for claustrophobes—the disco is at the closed end of a U-shaped room with no escape (except for the closed emergency door) and not a lot of oxygen. A mixed gay crowd ranging from leather and denim at the bar to gay women playing pool, with few if any straights. The sound system goes for quantity, not quality—very loud, with a teeth-rattling backbeat. The deejay ("I'm a queen from Brooklyn, honey") is currently being moved from behind the bar to a booth over the dance floor.

Uncle Sam's, 709 Larkin, 771-9545. Every night 8:30 pm-2 am, $2 admission, moderate carding.

One week this disco on the edge of the Tenderloin was called Bo-jangles, the next week it was Uncle Sam's, and the shift damn near ruined the place. Let me emphasize that the ruination was only near, not fatal. Bo-jangles was a lot of fun—its crowd was mostly gay black men; it had a foxy deejay named Roxanne with impeccable musical taste; and it had a lot of funk, including indulgences like a strolling photographer and a quick-sketch artist. Whoever turned it into Uncle Sam's tried to make it a straight disco, taking down the top ten hit list, replacing Roxanne and her discophone with a pair of nurds who think you can dance to Elton John, and generally clearing the place for plastic Americana. Thankfully, those gay black fellows haven't abandoned the place—yet. On opening night the dance floor was dead (except for the occasional sugar daddy doing a frug with some sweet young beneficiary) until the queens strolled in en masse at about midnight, and the floor began to hop with an endless series of outrageous L.A. Hustles and a lot of style. The gays even started an impromptu, ad hoc dance school to teach others the Hustle. It saved the evening and may save the place—unless the owners go bonkers and install a couples-only rule or some such foolishness.

Wimbledon, 300 Turney at Bridgeway, Sausalito, 332-0511. Disco from 10 pm - 2 am, no admission, heavy carding, "sports wear" mandatory (no jeans).

Named after the town in England where the tennis matches are held, Wimbledon of Sausalito is the quintessential middle-class suburban discotheque. The downstairs restaurant and upstairs disco and backgammon parlor are decorated with English and Irish antique chairs and tables, wood-paneled bars and dining booths and lighting too bright for either a disco or a restuarant. With Sausalito harbor as backdrop through the floor-to-ceiling windows, you have a sort of fantasy world in the offing: "It's an airline stewardess's dream come true" is the way a suave character described the place to me. The choice of music and decibel level at Wimbledon is controlled more by the mood of the clientele than the deejay—"We get compliments that our music is not ear piercing," said manager John Ballestrasse. "Couples tell us they don't have to shout over the music to talk to each other while dancing." That's probably because the postage-stamp dance area has only two speakers. The result is a low, tame sound level that doesn't foster a wild bump or a choreographed hustle—which doesn't matter much since the crowd at Wimbledon prefers a sedate jerk or the Twist.

Wimbledon's deejay is Sam Shad, imported from London's popular disco, Tramps. Supersam, as he calls himself, sees Wimbledon as a relaxed English disco pub and semiprivate club frequented by loyal regulars. Shad admits the crowd at Wimbledon is "strictly for the 25 to 45-ers." He caters to them with lots of golden oldies, easy-listening Eagles ballads and Stevie Wonder soul. The club has a dress code designed to keep out grubby hippie types. Active sports clothes and shirts and pants are the rules. The waiters and waitresses, who look like Chrissie Everts and Jimmy Connors, are clean scrubbed and wear tennis togs and alligator shirts. They blend in well with the patrons who come in wall-to-wall Adidas with tennis sweaters tied around their shoulders.

The Woods, 1625 Sir Francis Drake Blvd., Fairfax, 453-8247. Nightly 8 pm - 2 am, $1 admission includes drink, ID essential.

Essentially a suburban disco, which seems to mean a younger crowd and less flash, though the Woods is significantly funkier than the highly suburbanized Wimbledon. Largely a mixed crowd, leaning toward straight (though the Woods was formerly a gay disco called Vi's). Good smooth acoustics along with a notable consciousness of the music played—the Woods publishes a monthly disco hit parade called "Disco Action" listing the top 15 along with deejay picks for the hot new sounds. It's interesting to note that number one in October was David Bowie's "Fame," a sluglike tune unheard in most of the city's gay discos. The dance floor is sizable, though the special effects are sometimes overstated—too much flash and glitter from the strobes. The Woods is also heavily into special events—recently they've had a reggae night, a Disco Action dance contest and a gala Halloween party.

Coming up on the disco scene:

The Gold Rivet, 154 9th St., 864-8080, plans to open a "Disco Ship" in late November.

Backstreet, 335 Jones, seems to be out of business. Though its lights have been on for weeks now, the door has been consistently locked.

Steppin' out
A guide to Bay Area discotheques

Secondhand sound

A compendium of used record stores

BY MARK SCHLEISNER

Why pay $5 for a new Melissa Manchester album when, for just a fraction of that price, you can pick up a perfectly good, slightly used record by Todd Rundgren or Elvin Bishop or Kiss? (Because you want Melissa Manchester and only Melissa Manchester and that's all there is to it? Very well, you should go on to the next article. Used record stores are not for you.)

However, if you approach record buying with an open mind and a Taoistic receptivity to whatever might come along, you can expand your musical horizons along with the size of your record collection. You probably don't often feel like plunking down the price of a new, unknown record just for the privilege of breaking the factory seal to find out whether you like the music. With used records, it's different: you're more likely to take a chance when there's a dollar at stake, and some used record stores even have turntables (as all record stores used to) so you can listen before you buy.

More advantages: you can take in all the old albums you never listen to anymore and come out with a few new treasures. In most cases you can get approximately 50% of what the dealer thinks he or she can resell it for, if you want cash. But if you want to pick up some other merchandise in the store, you can generally get about 75% in credit.

Below, a list of all the used record stores I know of in the Bay Area. And who knows? You might even find the album you were looking for in the first place.

San Francisco

The Record House and Annex, 1101 Polk at Post, 474-6919; main store, Mon.-Fri. 10 am - 9 pm, Sat. 10 am - 6 pm, Sun. 1 - 6 pm; annex, Mon.-Sat. 10 am - 6 pm.

One of four stores within as many blocks in the used record trade. The main store of the Record House sells classical, shows and easy listening. The Annex next door sells rock, jazz, soul, country and collector's items. Prices run from $1 to $5 for their discs, and the biggest categories in their used stock of 125,000 or so are shows and soundtracks, classical, nostalgia and rock. They stock more than 125,000 new albums too.

Record Revival, 1429 Polk, 474-6400, Mon.-Sat. 10 am - 7 pm, Sun. noon - 6 pm.

This store recently decided to close out its record business in favor of books, and now they're offering their entire inventory of records at 40% off, both used and new. A great opportunity to stock up. At one point they had some 10,000 used LPs, primarily classical, jazz and rock.

Rooks and Becords, 1501 Polk, 771-7909, Mon.-Fri. 10 am - 8 pm, Sat. 10 am - 6 pm, Sun. noon - 5 pm.

The used records here are unfortunately mixed in with the new ones, but they do have a most impressive collection of blues, especially of the southern rural variety. The higher-priced LPs have sealed plastic sleeves, but the employees at the counter will open them for your inspection. You can play the records before you buy.

The basement, which is closed to the public, contains a well-ordered stock of about 30,000 albums in all sorts of categories. Ask for a particular album and someone will zip down to the basement to see if it's in stock.

New Era, 1570 California, 771-7900, Tues.-Fri. 11 am - 7 pm, Sat. 10:30 am - 6 pm, Sun. noon - 4:30 pm.

An adjunct of Rooks and Becords around the corner, this store also has used records of all sorts, most of which sell for $1.98 or less.

The Change, 606 Mission, 543-6146, Mon.-Fri. 11 am - 6 pm.

This store is a little hard to find: the sign that hangs over its ground-floor entrance says "Park Avenue Tours" (that's an outfit on the second floor). The largest selections are in jazz, classical and rock, but they also have ragtime, soul, blues, folk, easy listening and a section of 1950s rock and roll. Most of the records sell for $1 to $4.

The Jazz Disc, 3738 Taraval, 731-2202, Tues.-Sat. noon - 7 pm.

If you're a jazz collector, you'll find many rare, out-of-print discs here to drool over, but you should be prepared to pay handsomely for them. For those who want to sell their jazz albums, this store offers the most generous prices around. Definitely aimed at a select clientele.

O'Farrell Books and Records, 439 O'Farrell, 776-1822, Mon.-Fri. 11 am - 7 pm.

This store specializes in rare collector's items at collector's item prices. It buys and sells old rock, 45s, jazz, blues, opera, classical and instrumentals. There is no limit on what they pay for albums in great demand.

O'Farrell's lower-priced albums are all in prime shape. Many of these records are going

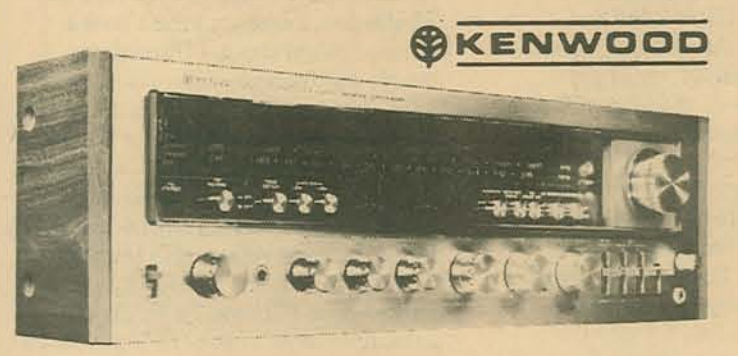
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B·I·C

model 980
Belt Drive Turntable

KENWOOD



model KR-9400 AM/FM Stereo Receiver

Bludgeon Dortmunder was wandering around the store the other day kicking boxes and looking glum. Lillian Melange, #2 Person in Technical Promotions, asked him why.

"Gosh, Lil, I'm one unhappy chump. I go home after a hard day's work here, strap myself into my listening chair, fire up my special Servolinear Stack that Pud helped me array, and I'm looking to get cooked, I mean fired on. And it's good, but —"

"But what?"

"Well, you see, this record — *Get Down With Dwayne 'Dirty Dog' Dudgeon* — well, I seen this man, I mean I **know** what he sounds like, and the Servo's are 100% — but I need more juice!!"

"Here's what you need: the incredible **KENWOOD KR-9400** monster receiver. ***120 watts per channel, minimum RMS at 8 ohms, from 20 to 20,000 Hz, with no more than 0.1% total harmonic distortion.*** That's one, big, screaming hulk of power!"

"Gosh, Lilly, you sure know a lot."

"That's what they pay me for, Bludgeon. Not only is the unit powerful, but the tuner is as good as we've encountered. Sensitivity is superb, but more important, this unit reaches 63 dB of quieting with only 10 uV input. That's quick!"

"Lillian — I had no idea!"

"And, Bludgeon, the selectivity of this unit locks you into the proper station while the super low distortion insures a signal of uncompromising quality. At our tuner clinic in August we tested these units and were stunned. It's a brute, Bludgeon, a full-on, no-holds-barred, double-barreled behemoth. It'll bring your system to its zenith."

"Gosh, Ms. Melange, could we talk about this over a cup of coffee?"

Given our penchant for going berserk over what we like, we're going to spend a little time talking about the **B•I•C** line of changers.

There are three models: the **940**, **960**, and the **980**. They all use the same basic drive system—belt drive—which helps isolate any motor noise, keeping the machine very quiet.

The motor is synchronous, which means it locks into line frequency, and not line voltage, making it virtually impervious to speed fluctuations. Using a 24 pole synchronous motor further reduces any chances for speed variation. The **980** also employs a Wien Bridge oscillator which regulates the current supplied to the motor, making it the most stable drive system of the three.

Whereas most changers use an 1800 RPM motor, all of the **B•I•C**'s have 300 RPM motors. This reduces the rumble resonance to an inaudible frequency, adding to the uncanny quietness of this machine.

All three employ a program selection switch, meaning you can choose to play a stack of six records; one record six times; or the last of a stack of records however many times remain on the selector.

The **960** and the **980** use the same arm, a unit of exceptionally low mass and friction, allowing even the most compliant of cartridges to track at very low pressures. The **940** uses a slightly different arm which comes very close to matching the **960** and **980** in performance. All three have damped cueing, the rate of descent is adjustable on the **960** and **980**. The **980** has a lighted strobe indicator and a pitch control to allow fine tuning of turntable speed.

A dry discourse on units which we feel offer exceptional value. Ranging in price from $110.00 to $200.00, we feel that the **B•I•C 940**, **960**, and **980** merit your attention. We sure do.

"Hey, Dorian, we got some kind of mistake down here?"

Rip Basher was looking at the bill of lading from a new shipment. The warehouse crew was swarming through the double doors of the PudVan, unloading a seemingly endless quantity of cartons.

"What seems to be the problem, Rip?" Dorian regarded the giant warehouseman with a sleepily amused look.

"This bill of lading says these speakers came from **EPI.** Right!? Right size for the **EPI-100.** Right?! So how come it says **EPICURE 10** all over the box!?!?"

"An astute observation, my overmuscled minion. There was originally a company named **EPI** which made the **EPI-100,** which, as we know, was *deservedly* the top-rated medium-priced bookshelf speaker, as attested to by a leading national consumer publication. In a marketing move of somewhat confusing cleverness, **EPI** split into a *triumvirate,* all of what had been known as **EPI** being placed in the **Epicure** division. With me so far, my well-stuffed stockman?"

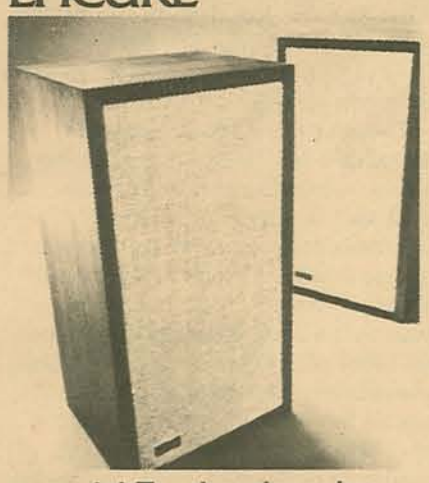
"Yeah, yeah."

"In addition, **Epicure** division, not being content to rest on its laurels, was hard at work on a new product, the fruit of its labors being the **EPICURE 10.** If you would be so good as to uncrate this mighty marvel, Basher."

"OK, OK."

"Note that the general appearance is similiar to the old '100 — however! The woofer has a special foam surround which reduces cone break up at extreme low frequencies. Considering the high compliance of the woofer, a most judicious move. **Epicure's** special ¾" inverted dome tweeter, already one of the finest on the market, has been further improved. Tweeter linearity at very high frequencies was augmented by bringing in the leads from opposite sides of the tweeter. In addition, the damping

EPICURE



model Ten Loudspeakers

action on the tweeter has been improved by substituting a special fluid for the air that was used in the '100. Further benenfit was derived from **Epicure's** new cross over network which greatly reduces distortion in the critical midrange area, thus bringing an added clarity and detail to a speaker already redolent with those virtues."

"Redolent?"

"Redolent! I hope this little discourse has been of value. If you would be so good as to reseal this carton, I think that Malo wishes to remove this pallet."

"Say hey, Dorian, how's my aesthetic abberation maintaining with these back-room baboons. Hope you been laying out the straight and narrow about **Epicure.** Dispersion, Dorian, you have not bespoke the word since I arrived, and that's one these dude's got. If you got it, Big D, flaunt it! And these **Epicure's** got it. ***They are the greatest!!!***"

"What good is money if it can't buy music"

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for 98¢ and the remainder are priced at $1.98 - $2.98.

Sea of Records, 716 Ninth St., 431-3519, Mon.-Sat. 10 am - 6 pm, Sun. noon - 5 pm.

A worthwhile collection of used classical records selling from 99¢ to $2.99. The other records (rock, jazz and such) look like rejects from a 5&10 discount record bin.

Aquarius Records, 524 Castro, 863-6467, Mon.-Sat. 10 am - 7 pm.

Approximately 1000 used albums in stock at any given time. Many of these records are fairly new releases in very good condition; perhaps this is why there is always a rapid turnover of merchandise in the store. Most albums are priced from 50¢ to $1.97. Exchanges are allowed (on $1.97-or-over albums only) if a customer finds a purchase to be defective.

McDonald's Book Shop, 48 Turk, 673-2235, Mon.-Sat. 10 am - 6:45 pm.

One of the greatest used book stores in town is also home to some 25,000 used records—not only popular albums but a sizable collection of ancient 78s and many 45s. Most of them sell from 50¢ to $2.

The Green Apple, 506 Clement, 387-4918, Sat.-Wed. 11 am - 6 pm, Thurs.-Fri. 11 am - 9 pm.

Another used book store that has branched out into the secondhand record field. All types of music, mostly selling for $2 to $2.75. You can return any record within two days if it's defective.

The Magic Flute, 510½ Frederick (near Stanyan), 661-4257, Tues.-Sat. noon - 7 pm, Sun. noon - 5 pm.

This store has been in business longer than any other used record shop in the Bay Area: more than ten years. It's the place to go for jazz albums, including many rare and out-of-print discs. They also have a sizable selection of classical and rock, along with many imports.

The Used Record Shoppe, 710 Irving (above the Record Factory), 665-2055, Mon.-Thurs. 11 am - 8 pm, Fri.-Sat. 11 am - 9 pm, Sun. 11 am - 6 pm.

Used rock is the main feature here, although there are also numerous examples of jazz, blues, classical and bootlegs, as well as a smattering of folk and reggae. You can play any record before you buy, and you can return any defective record that cost $1.99 or more.

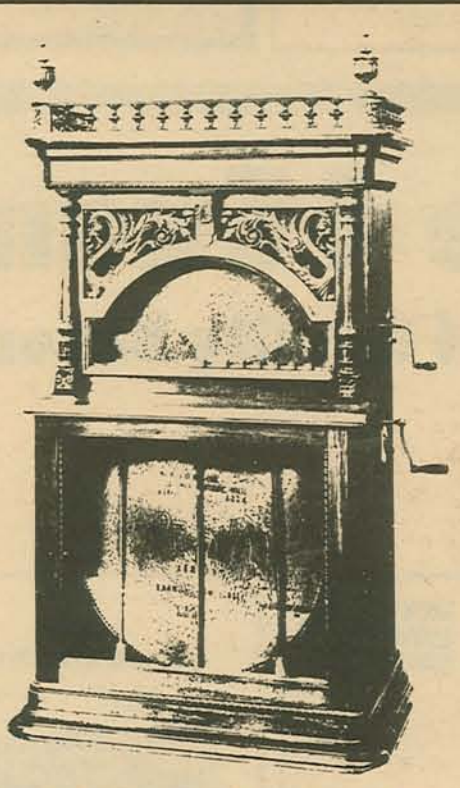
Berkeley

Moe's Books and Records, 2484 Telegraph Ave., 849-2087, Sun.-Thurs. 10 am - 11 pm, Fri.-Sat. 10 am - midnight.

The record department (50,000 albums) occupies the entire basement of the store. Album prices are a bit on the high side (up to $3, and a hefty portion of the stock is over $2), but they have high standards. Credit from your records can be used for any of the huge selection of books upstairs (but not the periodicals). New albums can be returned only if defective, but used albums can be returned within three days for any reason if the price tag is still on the album.

Shakespeare and Co., 2499 Telegraph Ave., 841-8916, daily 10 am - 10:30 pm.

A very good-quality selection of several thousand albums. The store buys only un-



scratched albums. Rock is generally priced at $2-$3, classical at $2.50 - $3.50. There are also some jazz and blues LPs.

Leopold's Too, 2509 Telegraph Ave., 849-1027, 849-1027, Sun. noon - 6 pm, Mon.-Thurs. 11 am - 9 pm, Fri.-Sat. 11 am - 10 pm.

Has 5,000 albums; rock, soul and jazz are its strongest sections, also some Latin, reggae and gospel. Its buying policy has a very appealing feature—bring in two used albums in mint condition that are in the current record catalog and you get one brand new $5.98 or $6.98 album at Leopold's main store a few blocks away. Most albums sell for $1.75 to $2.75, but there are some good albums selling for less. Any defective record that cost more than $1.25 can be returned within two days. If you have a tape deck at home, you can save lots of money borrowing albums through their taping club. Since 1969, Leopold's has donated more than $100,000 to various community groups.

Rasputin's, 2340 Telegraph Ave., 843-3908, Mon.-Sat. 11 am - 6 pm, Sun. noon - 6 pm.

This little store is crammed to the ceiling with LPs, posters and T-shirts (and it's one of the few places in the Bay Area that deals in used eight-tracks and cassettes). The stock is mainly classical, rock and jazz. There are also a few just-released albums selling for $3.50 (lowest price anywhere) for new LPs.

The 75¢ records aren't guaranteed, but all others may be returned within three days for an exchange. You can borrow albums for taping (50¢ per record per day), and you can trade in your used albums at Rasputin's for new albums at Tower Records around the corner.

Pellucidar's, 2441 Shattuck Ave., 845-3127, Mon.-Sat. 10 am - 11 pm, Sun. noon - 11 pm.

No 75¢ budget albums in this store—indeed, Pellucidar's takes pride in maintaining the toughest screening process in the Bay Area for the albums it buys. Its best sections are classical and jazz, but there's also some rock, blues, country, folk, and even a little gospel. Albums go for $2 to $3.50. Credit is good for everything in the store, including periodicals and comics, and if there's anything you want to buy at Odyssey Books on University Avenue (see below), your credit from Pellucidar's is good there, too.

Odyssey Books, 1916 University Ave., 843-4653, Mon.-Sat. 10 am - 10 pm, Sun. noon - 7 pm.

This store boasts a prime quality collection of mainly classical records. They accept only mint or near-mint condition albums. The credit is good not only for books in Odyssey but for anything at all at Pellucidar's on Shattuck.

Berrigan's New & Used Records, 2887 College, 549-0272, Mon.-Sat. 10 am - 9 pm.

Till a few months ago, this store was a Fotique film, card and gift shop. Under the new management the film developing stayed, but out went the gifts and in came the used record department. The store pays approximately $1-$2 in cash for albums, but they're fairly fussy about the quality of the albums they buy.

Rather Ripped, 1878 Euclid Ave., 848-6495, Mon.-Sat. 10 am - 10 pm, Sun. noon - 10 pm.

On the north side of U.C. Berkeley, this store is a little off the beaten path, but it's worth searching out. Has approximately 3,000 albums—mostly rock, some jazz, soul and soundtracks, no classical. The highest-priced used records are $1.99, and most of these are in great shape. Also, they are all in protective plastic sleeves, and some of the albums have commentaries describing what sort of music is contained therein. If an album is priced under $1.99, the reason is written on a label on the jacket.

If you approach record buying with an open mind and a Taoistic receptivity to whatever might come along, you can expand your musical horizons along with the size of your record collection.

Marin and elsewhere

Family Records, 723 Center Blvd., Fairfax, 457-2733, Mon.-Sat. noon - 8 pm, Sun. for a few hours in the afternoon.

Village Music, Nine E. Blithdale, Mill Valley, 388-7400, Mon.-Fri. 10 am - 5:30 pm, Sat. 10 am - 6 pm, Sun. noon - 4 pm.

Indian Valley Books, 7368 Redwood Blvd., Novato, 897-2412, Mon.-Sat. 9:30 am - 6 pm.

Chimaera Used Books & Records, 405 Kipling, Palo Alto, 329-9217, Mon.-Fri. 10 am - 8 pm, Sat. 10:30 am - 5:30 pm, Sun. noon - 5 pm.

The Music Faucet, 22431 Foothill Blvd., Hayward, 538-7044, Mon.-Sat. 10 am - 10 pm, Sun. 10 am - 6 pm.

Arkade Music, 248 S. First St., San Jose, (408) 998-2770, Mon.-Sat. noon - 6 pm (usually).

Underground Records, 98 S. 3rd St., San Jose, (408) 286-8303, open approximately 10 am - 9 pm every day.□

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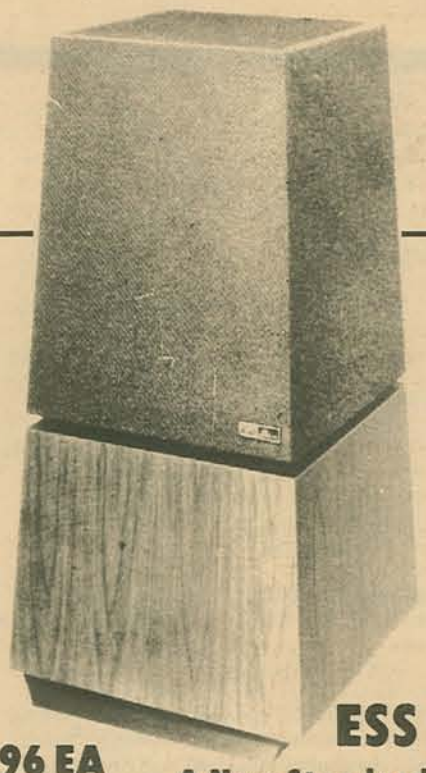
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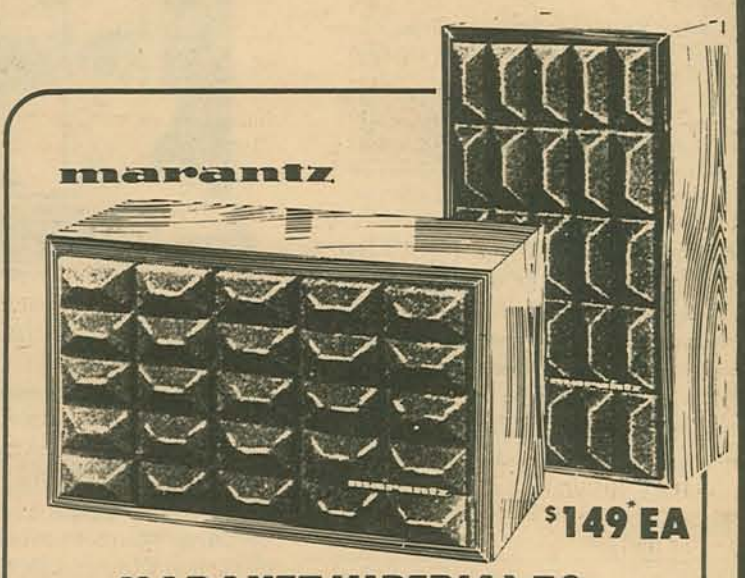
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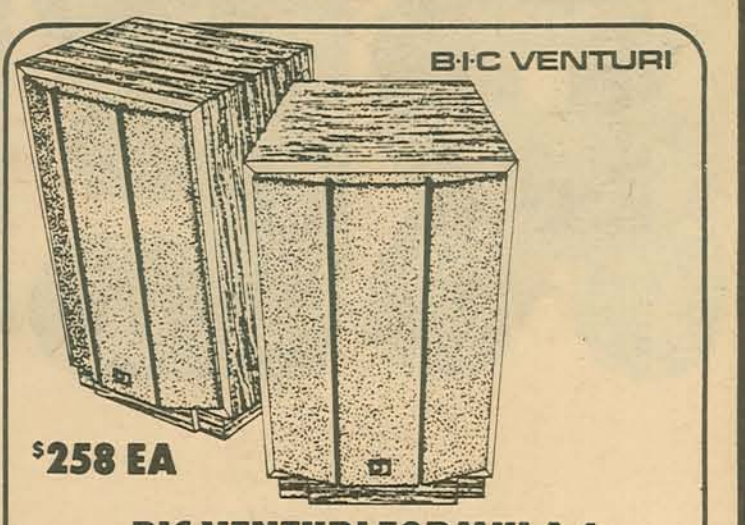
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Springsteen forward, folderol back

In which the hype is found to have a basis in fact.

They were right. You really do have to see Bruce Springsteen in person to understand the hysteria.

Springsteen has replaced killer sharks and Patty Hearst as the national media's favorite story. The hype surrounding him has been unprecedented for any rock singer, let alone an unknown rock singer: simultaneous appearances on the covers of Time and Newsweek, rave reviews in every major music publication, story after story in the daily press. Columbia Records is spending an estimated $300,000 to promote Springsteen, and is reaping millions of dollars of additional free publicity. The stories in Time and Newsweek alone would, if purchased as advertising space, cost $475,000, according to Advertising Age magazine.



Anytime you see that kind of hype there's a justifiable suspicion that it's just one more attempt by the national media to father a fad, to re-establish New York as cultural arbiter of the nation (Columbia Records, let us remember, is part of CBS). But it wasn't media hype that drove a sellout crowd at the Oakland Paramount to demand—and get—four encores from Springsteen and his band. It was good old rock 'n' roll, the way it used to be and the way it's supposed to be.

People who haven't seen Springsteen perform (but have listened to his records) either hate him or love him; there's no middle ground. It's easy to see why: his music is unconventional enough that it takes some getting used to. After being told repeatedly that Springsteen is the biggest blockbuster to come out of the Northeast since municipal bankruptcy, people expect a lot. When they don't immediately get it, they write it off as just another media ripoff and head for the nearest used record store to cut their losses.

An equally large number of people, especially here on the laid-back West Coast, find it hard to get past Springsteen's violent lyrics. You have to read the lyrics closely, and understand Springsteen's whole trip, before you realize that the violence is scared, vulnerable bravado, not mad-dog punk terrorism. On "Meeting Across the River," for example, from the current album *Born to Run* (Columbia PC 33795), a would-be tough sets up some kind of illegal transaction to prove to his girl how cool he is. "Here, stuff this in your pocket, it'll look like you're carrying a friend," he instructs an apprehensive accomplice. "And remember, just don't smile, change your shirt, 'cause tonight we got style.'" At the end, almost as an afterthought, the aspiring gangster adds sheepishly, "Hey, Eddie, can you catch us a ride?" Springsteen's characters are victims trying to act like villains, their toughness and style the only possible defense against the cold, fast brutality of the real world.

Like the makers of "Jaws," Springsteen has tapped onto a sensitive nerve. Haven't all of us, at least once in the deep recesses of our teens, tried to come on as tough, street-wise punks? And gotten into situations where it became appallingly apparent how ridiculous a delusion that was? It's one of those dirty little secrets that we all quietly harbor, like our first illicit feel or the night we had one beer too many. The more painful it was then the funnier it seems now, and you can't help but identify when someone evokes the memory as sensitively as Springsteen does.

Mundane teen fantasies take on a positively mythic quality in Springsteen's beautifully drawn lyrics, and it's that quality that separates him from his less spectacular punk-rock antecedents, like the Shangri-Las or Freddie Cannon. From Homer to John Henry, music and mythology have always been inextricably intertwined. The most successful musicians are those who most persuasively articulate popular myths—Tony Bennett and Jack Jones for the candlelight-and-roses set, the Eagles and the Byrds for urban cowboys, and so on. The farther you're removed from the reality behind the myth—or the farther the myth itself is removed from reality—the more appealing it seems. Remember what a neat place Southern California seemed like every time you heard a Beach Boys song on the radio back in Kansas?

Musically as well as lyrically, Springsteen captures the myth of the big city, of the thrill and the pain of life on the edge of the malignant urban jungle. The success of *Born to Run*, after the relative failure of his previous albums, stems from the fact that this time he had made a record, while before he was only recording songs. *Greetings from Asbury Park, N.J.* (Columbia PC 31903), Springsteen's first album, was a misguided entry in the "New Dylan" sweepstakes, all flashy surrealistic lyrics and minimal instrumental backing. Only "Growin' Up," a classic anthem of puberty, foreshadowed what was to come. *The Wild, the Innocent and the E Street Shuffle* (Columbia PC 32432), his next effort, was considerably more solid, although it was as derivative of the Band and Van Morrison as the first album was of Dylan. On *Born to Run*, Springsteen, for the first time, is allowed to be himself. Everything on the album, from the cover photo to the sound quality, is part of the total concept. The music is the kind of music that millions of kids all over the eastern US used to listen to on WABC, New York's 50,000-watt clear channel station. Safely huddled in the paneled rec rooms of our suburban split levels, WABC and its star DJ, Cousin Brucie Morrow, were our only tangible connection to the myth. Springsteen's sound deliberately recalls those Phil Spector-produced masterpieces that were the mainstay of WABC's playlist. The effect is heightened even further by *Born to Run's* almost total lack of stereo separation—mono is, after all, the sound we grew up listening to.

It takes five or six attentive listenings to *Born to Run* before you even begin to get into it—and then it all seems so per-

continued on page 34

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Bill Withers' first single went right to No. 1! The song was "Ain't No Sunshine," and it went on to win a Grammy as the Best R&B Song of 1972. "Making Music," will definitely turn out to be his best album yet.
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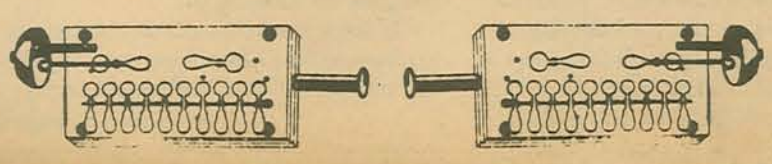
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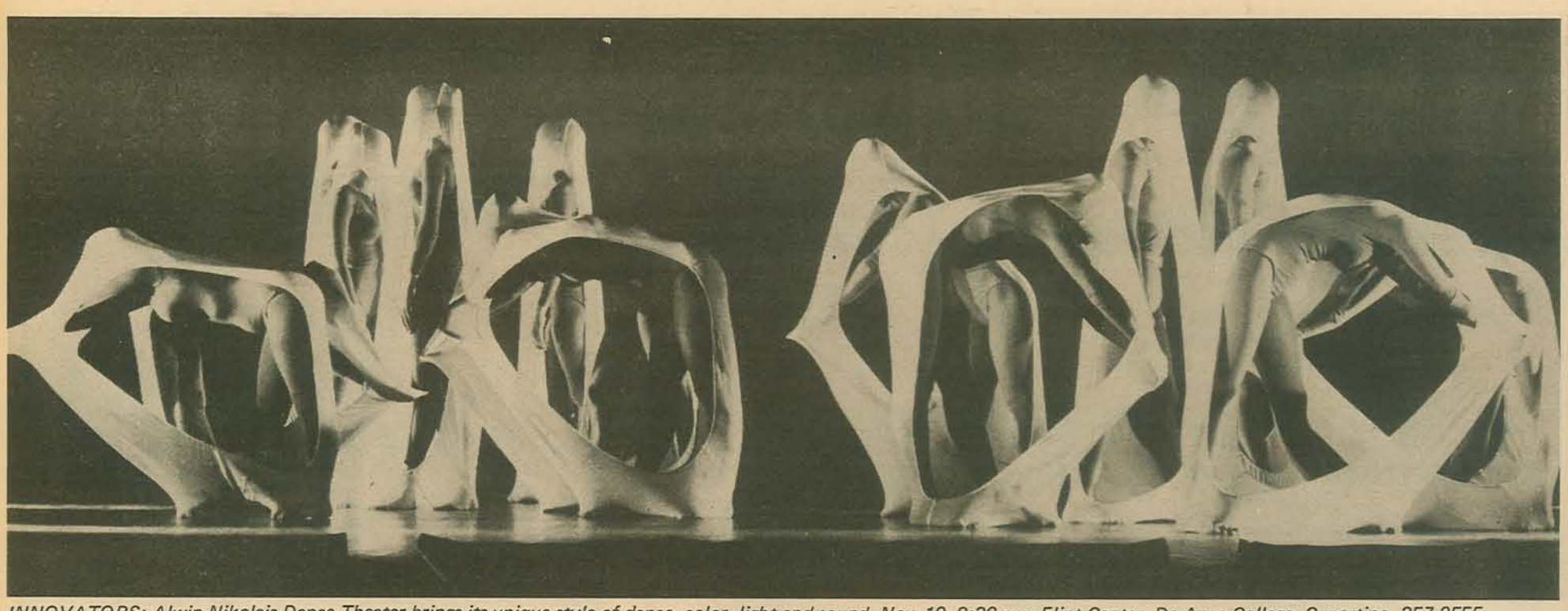
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INNOVATORS: Alwin Nikolais Dance Theater brings its unique style of dance, color, light and sound. Nov. 19, 8:30 pm, Flint Center, De Anza College, Cupertino, 257-9555, $6.50-$3.50; Nov. 20 and 21, 8:30 pm, Paramount Theater, 2025 Broadway, Oakl., 465-6400, $6.50-$4.50.

free for all

DOUBLEDAY STRIKE now into its 12th week; Jerry Kamstra plus friends give a poetry reading in support. Nov. 14, noon, Post/Grant, SF, 552-3368.

"BRAIN-BODY RELAXATION" is a lecture-demonstration of a new health/awareness method by Dr. George Araki. Nov. 14, 8 pm, Homestead Savings and Loan, 130 West Portal, SF, 861-7065.

WORK WITH WOMEN, learn medical skills and provide alternative health services for women; come to an open house for the start of a new training program. Nov. 15, 11 am-3 pm, Haight-Ashbury Women's Clinic, 1101 Masonic/Page, SF, 826-6810/647-8116.

UNDER THE RED SEA with subaqua documentary filmmaker Jacques Cousteau in "World Without Sun," good for kids. Nov. 15, 5 pm, Smilie Company, 575 Howard, SF, 421-2459.

"USE IT, USE IT UP" is a film on recycling and waste, shown and discussed by writer/producer Ariel Parkinson. Nov. 15, 2-3 pm, Environmental Education Center, Tilden Park, Grizzly Peak/Spruce, Berk., 525-2233.

LEGAL RIGHTS WORKSHOP for women concerning legal issues in divorce and child custody with lawyers from Consumers' Group Legal Service Inc. Nov. 15, 10 am-12:30 pm, South County Women's Center, 25036 Hillary, Hayward, 537-2112.

THE WESTERN FRONT, a Vancouver art collective especially known for promoting the mayoral campaign of its Mr. Peanut, brings a concert-event down here. Nov. 15, 8 pm, Mills College Concert Hall, Seminary/MacArthur, Oakl., 632-2700, ext. 337.

MORE THAN CHOPSTICKS when concert pianist Deno Gianopolos plays a concert of Beethoven and Liszt. Nov. 16, 2:30 pm, Trinity Methodist Church, Dana/Durant, Berk., 524-8606.

"HEALTH AND TODAY'S BLACK WOMAN" is the focus of a health fair, with information on such topics as alcoholism, mental health, rape, abortion, etc. Nov. 16, noon-4 pm, YWCA, 1830 Sutter, SF, 775-6500, childcare provided.

PRETEND IT'S AN EARTHQUAKE at the annual Science Expo, with demonstrations, exhibits and movies of scientific phenomena. Nov. 16, 10 am-5 pm, Hayward State, 25800 Hillary, Hayward, 881-3721.

ALL-BAROQUE for a program of works by Bach, Lubeck, Couperin and others played by organist Allen George Biester. Nov. 16, 7:30 pm, Church of the Advent, 261 Fell, SF, 431-0454.

FRANCO'S SPAIN/FORD'S AMERICA: a talk by Alvah Bessie, author of "Spain Again" and veteran of the Abraham Lincoln Brigade. Nov. 17, 8 pm, Mission Branch Library, 3359 24th St., SF, 824-2810.

PRESIDENTIAL ASSASSINATION: Hans Steinkellner, playwright and assassination researcher talks about the controversy surrounding JFK's death. Nov. 17, 7:30 pm, Concord Branch Library, 2900 Salvio, Concord, 685-7041.

BLUESY: two films on how it used to be, "Chicago Blues" and "Beau Brummell." Nov. 17, 7 pm, Forum of Library, Diablo Valley College, Pleasant Hill, 687-4445.

"JAGUAR SKIES" is the new publication by poet and playwright Michael McClure; meet him and celebrate at a wine and cheese party. Nov. 18, 5-7 pm, Minerva's Owl, 2181 Union, SF, 567-7200.

LENI SLOAN ALONE: leading Bay Area choreographer and dancer presents a solo performance of dance and theater. Nov. 18, 7 pm, Sunset Branch Library, 1305 18th Ave., SF, 566-4552.

"EQUAL PROTECTION UNDER THE LAW," a discussion with John Irwin, of SF State, and ACLU and Adult Authority representatives, plus a Polanski short, "Two Men and a Wardrobe." Sponsored by the Prisoners' Union. Nov. 18, 7 pm, Lone Mountain College, 2800 Turk, SF, 558-2842.

BATIK IT: Haight-Ashbury Arts Workshop runs a special session on printing of yardage with guest instructor on traditionai African clothing. Through Dec. 17, every Weds., 7-10 pm, and every Thurs., 2-5 pm; 518 Frederick St., SF, 661-5916.

LIFEWORKS, a new organization offering groups and activities for single people in transition, throws opens its doors at an Open House. Nov. 19, 7:30 pm, 1776 Union, SF, 567-7766.

"FEMALE FREEWAY" author, poet Lynn Lonidier, and poet-fiction writer Simon Ortiz, join forces at a reading. Nov. 19, 3 pm, Poetry Center, Knuth Hall, Creative Arts Bldg., SF State, 1600 Holloway/19th Ave., SF, 469-2227.



ZANY TURKETTES draw in the crowds at a benefit for the Goodman Building (see Weekend Events Nov. 21-23).

"THE LIFTING OF THE BELL JAR": Vee Gleason talks about creative writing in a women's lecture series. Nov. 19, noon, Room 86, Graduate School of Business, Stanford, 497-1994.

SOUND AND IMAGE in a 1936 British documentary "Night Mail," to the poetry of W. H. Auden. Plus "Listen to Britain," a 1942 documentary of Britain at war. Nov. 19, 12:30 pm, McKenna Theater, SF State, 1600 Holloway/19th Ave., SF, 469-1629.

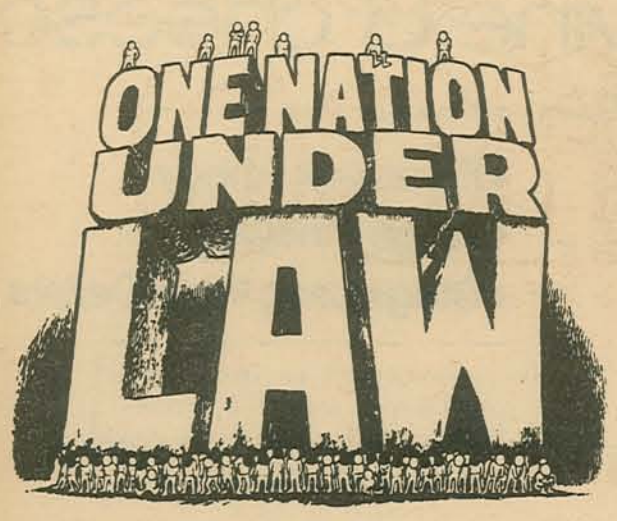
JOHN OLIVER SIMON and friends read their work at a poetry evening. Nov. 19, 9 pm, Mill Valley Library, 375 Throckmorton Ave., Mill Valley, 388-4245.

"NOTORIOUS WOMAN," a seven-part series on the French novelist George Sand, starts tonight, Nov. 16, 9 pm, KQED Channel 9.

"GREEN ROOM," the show put out by SF State broadcasting dept., features Bill Champlin of Sons of Champlin talking about the last ten years with the group. Nov. 16, 11 pm-midnight, KCBS 99 FM.

BEST OF BACALL: "Written on the Wind," a Sirk psychodrama with Lauren Bacall, Nov. 18, 10 pm; "The Big Sleep," Bogart plus Bacall in one of Raymond Chandler's most convoluted, Nov. 20, 10 pm; both on Channel 44.

repression in america ~ nov. 14 and 15



DRAWING BY H. COBB FROM "THE OPEN CONSPIRACY," GINIGER/STACKPOLE 1970

Find out more than you may already know of the extent, techniques and implications of the process of repression in a conference sponsored by the Bay Area Campaign for Democratic Freedoms. Evening panel discussions include such notable experts as Charles Garry, Ken Meade and Leonard Weinglass, plus a message from Philip Agee. Daytime workshops cover such topics as Investigative Techniques, JFK/RFK Updated, the Problems of Legislative Oversight (with Ron Dellums), Militarization of the Police, Grand Juries and their Use of Electronic Surveillance and the Disruption of the Movement with Agents Provocateurs.

Nov. 14, 8 pm: Panel discussion with Elaine Brown, Peter Dale Scott, plus Agee's message.

Nov. 15, 11 am-5 pm: Workshops.

Nov. 15, 8 pm: Speakers David Du Bois, Charles Garry, Ken Meade and Leonard Weinglass.

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weekend events

WEEKEND NOV. 14-16

ON THE ASSEMBLY LINE: Chaplin's 1936 film, "Modern Times," his view of the factory worker and the Depression. Presented by UPU and Winter Soldier Organization. Nov. 14, 7:30 and 9:30 pm, St. Marks Church, 2314 Bancroft, Berk.; Nov. 15, 7:30 and 9:30 pm, United Mission Church, 23rd St./Capp, SF, 658-7806/863-1410, $1.50, childcare provided.

"WOMAN AND ENVIRONMENT": a two-session event for concerned persons to meet and discuss solutions to life on the planet. With films, panels, poetry, games, displays and discussions. Organized by Congress of Women Geographers. Open to men and women. Nov. 14, 8-10 pm, Nov. 15, 10 am-9 pm, University Christian Church, 2401 Le Conte Ave., Berk., 642-4786, $2 for both sessions, bring food for Sat. dinner.

"INVISIBLE FIRE": a solo dance/drama/poetry performance by Marlena Magaldi. Nov. 14 and 15, 8:30 pm, Dance Spectrum, 3221 22nd St., SF, 387-3758, $2. Benefit for Gallery Theater.

THEATRE OF THE MOMENT, a small dance group, joins forces with the Westwind Ensemble, a trio of flute, clarinet and bassoon, to present a series of concerts of modern dance with contemporary chamber music. Nov. 14 and 15, 8:30 pm, Julian Theatre, 953 De Haro, SF, 647-8018, $2. (Also Nov. 21 and 22.)

HARVEST FESTIVAL time at the Country Crafts Market: recreating a 19th century fair with music, folk dancing, Dr. Lovecraft's Magical Medicine Show, bluegrass from the Homestead Act, and the Theatre of Marvels, plus crafts and food. Nov. 14, noon-10 pm, Nov. 15, 10 am-10 pm, Nov. 16, 10 am-8 pm, Brooks Hall, Civic Center, SF, 548-5440, $1.75/50¢ under-12s.

GREASE UP for the International Rod, Custom, Motorcycle and Race Car Show, the very best bodies around, including the Marvel Machine, Cecil the Diesel's Mercedes Hot Rod and Doug Rose's Jet Car. Plus the Ape people of "Planet of the Apes" and music from Cruisin' and Butch Whacks and the Glass Packs. Nov. 14, 5-11 pm, Nov. 15 and 16, noon-11 pm, Cow Palace, SF, 334-4852, $4/$1, 6-12 year-olds.

WEEKEND NOV. 21-23

DOUBLE DANCE: Margaret Jenkins, noted local choreographer, brings her company with an original dance work, Nov. 21, 8 pm, Gymnasium; Jeanne Herst directs Dancer's Theatre in "Dance '75," a varied program of pieces ranging from classical to contemporary, Nov. 22, 8 pm, Fine Arts Theater; both at College of Marin, Kentfield, 454-0877, $2.50 each.

"TURKEY LIPS" is a Thanksgiving extravaganza to benefit the Goodman Building, with performances every night by Beggars' Theatre and the Goodman Turkettes, plus special attractions: Palace Monkey Poets' Band and Gabriel Gladstar, Nov. 21; Les Nickelettes and the band Incognito, Nov. 22; Les Nickelettes again and Up in the Air, Nov. 23; Nov. 21-23, 8 pm, Goodman Building, 1115 Geary/Van Ness, SF, 776-9961/771-6624, $2.

▶**SHOPPING FOR GOODIES** at the Art Guild Holiday Crafts Sale, with crafts in glass, ceramics, textiles, leather, wood and jewelry. Nov. 21, 11 am-10 pm, Nov. 22 and 23, 10 am-4 pm, Oakland Museum, 10th/Oak, Oakl., 273-3009.

CARNIVAL OF DOMINOES Dance Theater presents a concert of modern pieces, including three new works, in a program of dance works to music by Brubeck and a harp concerto by Rodriguez. Nov. 22 and 23, 8 pm, Margaret Jenkins Dance Studio, 2005 Bryant, SF, 586-3527, $2.

ON THE ROAD AGAIN: David Crosby and Graham Nash plus their Electric Band play a four-day stint. Nov. 21-24, 8 pm, Zellerbach Aud., UC Berk., $6.50-$4.50 through BASS, dial TELETIX.

IF THIS IS PRE-XMAS, IT MUST BE THE DICKEN'S FAIR: for the sixth year, the Great Dicken's Christmas Fair and Pickwick Annual gets off the ground with its reconstruction of Dickensian London, with Queen Victoria and all, lots of games, entertainments, food and many crafts. Nov. 22, 10 am-10 pm, Nov. 23, 10 am-7 pm, weekends through Dec. 28, Fezziwig's Warehouse, Jerrold/Rankin off Bayshore Freeway, SF, 922-9600, $4/$1.75 under-12s.

"SWITCHED ON SHAKESPEARE" is a presentation of all the most dazzling aspects of six of the bard's plays, designed specially for young people. Presented by Pyramus and Thisby Company. Nov. 21 and 22, 8:15 pm, Live Oak Theater, Shattuck/Berryman, Berk., 841-5580, donation.

STAR-STUDDED poetry evening includes Jack Micheline, Jack Hirschman, Max Schwartz, Faye Kicknosway, Gail Larrick and many others. Nov. 22, 8 pm, 80 Langton Street, SF, $2.

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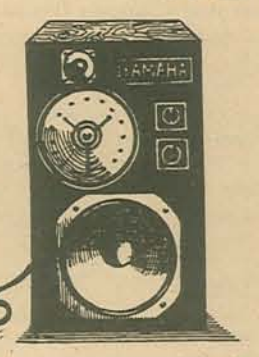
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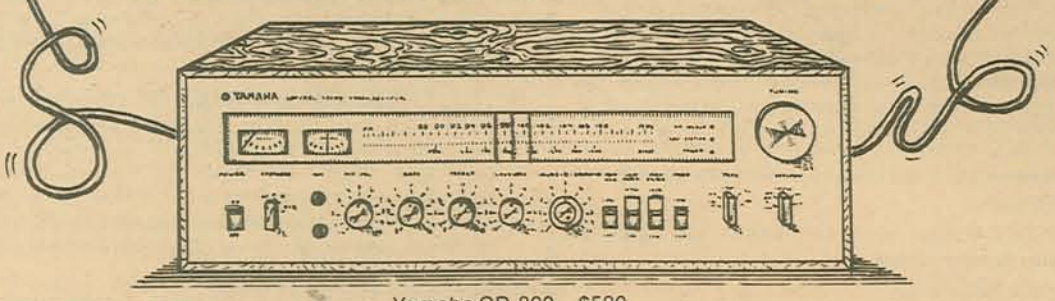
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EL GALLEGO DANIEL, 3234 22nd St., SF, 647-9166, everyday from 11 am-10 pm, no cards.

Let me tell you a story. Some time back I found myself wending my way through the steamy jungles between Belize (British Honduras to those who believe the sun never sets on the Empire) and the Yucatan in search of the white beaches of Cozumel and Isla Mujeres. During one particularly off-the-beaten path jaunt I went something akin to five days without sleep or even civilized amenities, resting fitfully on flea-ridden beaches, wandering about Mayan ruins, avoiding snakes and tourists and catching nonexistent Mexican buses at odd hours like four or five in the morn at jungle crossroads.

At the end of this hegira I found myself on a ferry, bleary-eyed with forelock salt-matted to brow, heading for the Caribbean island of Mujeres. Stumbling off the boat I headed for the first $2 hotel I could find where I fell into a stupor until ten that evening. I awoke to find myself hungry and wandered out into the dirt streets of Mujeres looking for a good meal.

What I found was a row of beachfront tiendas, serving almost nothing but plates of giant prawns (camarones) and, of course, beer. I consumed a huge quantity, then went back to my room and slept till morning. That next day I had prawns for breakfast, prawns for lunch, prawns for dinner. I lived on prawns and beer on Isla Mujeres for nearly two weeks. If ever I'm asked to describe Heaven, it will be a place serving prawns and beer.

The point of this excessive narrative is that I am blindly enamored of prawns. And I am saddened and embittered to find restaurants on the West Coast advertising prawns on their menu, but serving dwarfed frozen or otherwise preserved crustaceans. Let me, then, sing the praises of a small, out-of-the-way Mission district restaurant with a menu more than half camarones—real, fresh, immense prawns.

There's a big picture of Daniel Hernandez, the owner, chef and namesake, over the kitchen at El Gallego Daniel. He's attired in a chef's toque blanc with a counter of colorful camarones and seafood behind him. Looking below the photo into the diminutive kitchen, you see . . . just that. How life does imitate art! Hernandez, who was formerly a chef at Pabellon Espanol (on 22nd St. a block from El Gallego), makes his presence as chef delightfully obvious—he's always popping his head out of the kitchen, looking about, inquiring after your health and disposition.

El Gallego itself is a funny little place, only five tables, with a very Spanish feel about it. The walls are heavily covered with bullfighting memorabilia—dozens of posters, shirts, jackets, paintings, even the decorative picks the picadors use to pique the bull. Surrounding the window to the kitchen is a veritable aquarium of plastic crabs, lobsters, cod, haddock, red snapper and such (now, where *do* people find wonderful things like that?), and there's a very good Spanish jukebox in one corner (with great songs like "Granada").

Meals at El Gallego Daniel are the essence of simplicity: just bread and butter, followed by a superfluous salad with bleu cheese or oil and vinegar—just a nibble to help you pass the time while the main course is cooked to order. And the main course is indeed the meal—along with either a small barge of very tasty, non-Mexican style rice or a crock of extraordinary pinto beans in a thick sauce. You can get a virtual casserole filled with camarones en salsa roja ($4.25), about ten large prawns in a piquant tomato sauce. Or try camarones enchiladas ($4.25), not prawns in a tortilla, but served in a red sauce redolent of cumin; and for garlic fans, the camarones al ajillo ($4.25), in a rich butter and garlic sauce, is almost more than the poor fan of the stinking lily can bear.

For those who, through some lapse of taste and judgment, don't like prawns, El Gallego serves a paella a la Valenciana ($5.50)—a fact noted on the front wall which has a large painting of a paella with the subtitle: "Casa de la paella," house of the paella. Classic paella, like classic bouillabaisse Marsellaise, exists more in the mind of the beholder than in formalized cuisine. The term "paella" refers to a large metal pan used for cooking this traditional Spanish casserole—what you put in the casserole depends more on what's available and how affluent you are. El Gallego serves one of the few paellas in town, and for those who search for a good paella with the same evangelical fervor that others search for good pizza, good chocolate egg creams or the perfect croissant, this may be the best.

There are a number of other seafood dishes here: sopa de mariscos ($3.75), a thick soup of many fishes; mariscada ($6), a monstrous seafood stew; filete de pescado and pescado frito (both $3.50); and almejas en salsa roja ($4), clams in a piquant tomato sauce. And, since I seem to be listing the entire menu, should you dislike seafood or be allergic (and haven't yet learned the power of acupuncture over such ills), there's bistec de palomilla ($4.50); bistec encebollado ($4.50), served with fried onions; bistec a caballo ($5), served with two eggs fried on top; and lomo saltado ($4), a luscious strip steak served with rice and beans.

Finally, should you want a meal less demanding than the above, El Gallego serves a "morning dish" of tortilla a la espanola ($2.50), just a good ole Spanish omelet, and two small salads of shrimp or crab, both $2 and both delicious.



PHOTO BY RICK GROSSE

Daniel Hernandez and Flaviano Pelayo peer out of the kitchen at El Gallego Daniel.

Pick hit

BILL GRAHAM'S, 1333 Columbus, SF, 673-4970, Mon.-Sat. 10 am-8 pm, Sun. 11 am-7 pm.

Now, Bill Graham needs my praise about as much as he needs a six-month Rolling Stones tour—I'm sure he's not averse to it, but it's just a touch excessive. Still, to succinctly tout Graham, I must say he's been a sizable part of my consciousness since I first discovered I had a consciousness in the dwindling years of the Sixties. It does my old heart good to note that Graham has finally opened his equivalent of a "mom 'n' pop's," selling relics of Fillmores past and Winterland present, and opening unbearably Proustian paths of remembrance.

It would be a strong head indeed who could keep a lump from their throat when confronted with the first, numero uno, primal Bill Graham poster, ever—selling for a mere $3 for the original from February 4, 5, 6, 1966 Jefferson Airplane concerts. Virtually all the Graham Fillmore/Winterland posters are for sale, with the notable exception of many from numbers ten through 30. Complete sets, running to about 300 posters, ask a market price of over $10,000 if you can find them. Only Graham and the occasional collector has a full set.

Among the posters and the T-shirts are scattered sundry pieces of Grahamiana (not for sale) making for a fascinating museum of musical highlights of the past decade. Ogle, for example, a poster from the 1972 Rolling Stones tour autographed by members of the band; or glare covetously at the keyboard from the first Fillmore lightshow; or chortle at a framed note praising Graham for his shows but beginning with the disclaimer "Bill Graham may be an asshole, but . . ." It's that "but" that made Bill Graham America's greatest rock impresario, and makes Bill Graham's the best nostalgia shop in town.□

RESTAURANTS/CAROL FIELD

The joys of rutabagas

A LA CART,E, The Joy of Rutabagas, 1453 Dwight Way, Berkeley, 548-2322. Reservations necessary.

The idea appeals to me: a small French restaurant with a limited menu that changes nightly. As its name implies, A La Carte serves only individual dishes in a space slightly larger than a breadbox, and dinner can't possibly cost any more than $7.50, even if you eat every available course. One of the owners, John Zusca, spent several months working at Chez Panisse, Berkeley's paramount French restaurant, and obviously liked their format, so while the choices may vary, the menu always offers: a soup ($1), a salad ($1), a choice between two entrees ($4.25), a vegetable (75¢), two homemade desserts ($1.25), coffee, tea and herbal tea. If you want wine, you have to bring your own (they supply glasses and corkscrew).

People in search of either steak or consistency should go elsewhere. Choices here tend to nonpresumptuous French country cooking, but there are definite ups and downs. The baguettes are a hit—warm and crispy, fresh from Berkeley's Bread Garden Bakery, served with sweet butter. Soups can be spectacular; both the *potage Crecy*, a creamy carrot soup with velvety texture, and the *soupe de tomates*, a thick tomato soup flavored with shallots, would do a Burgundian chef proud. The main dishes present rather more of a problem. Sometimes they are wonderful, as witness the *navarin Breton*, a delicious lamb stew to which the taste of apples has been added. But what could be said of an undistingushed duck accompanied by red cabbage braised so long that its flavor just plain disappeared? Or heavily hollandaised filet of sole, coated with a flaky breading, served with curiously sweet, coriander-seasoned pureed peas?

The vegetables can range from the mundane (sauteed zucchini become slightly soggy with waiting) to the extraordinary—where else would you find such an aptly named dish as chou panache—cabbage and rutabagas cooked with beets and their greens? The spirit of adventure that inspired the chef to present such an unusual dish (when was the last time you saw rutabagas on a menu?) makes the restaurant interesting and piques the curiosity. How is it possible, then, that the same chef who creates subtle soups and daring vegetables can present a mercilessly overcooked chicken awash in gravy?

Desserts return to the high standards set by the soup. The only problem comes in having to choose between such tempting delicacies as fresh strawberries covered with an amontillado-flavored sabayon sauce and a light mousse au chocolat made entirely of sweet chocolate.

There's room here for a maximum of 20, informality rules, allowing for conversations between tables, peeks into the minuscule kitchen, even chats with the cook about the joys of rutabagas.■

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BOOKS/PETER CARROLL-PETER DREYER

Happy talk history

THE LAND NO ONE KNOWS: AMERICA AND THE PUBLIC DOMAIN, by T. H. Watkins and Charles S. Watson Jr., Sierra Club Books, 256 pp, $9.95, hardbound.

Like it or not, the Bicentennial is an idea whose time has come and the business community has proven up to the occasion, offering a variety of birthday gifts packaged in red, white and blue. While food prices climb and unemployment lines swell, the public eats cake—Revolutionary (capital R) Birthday Cake designed by Sara Lee just for the occasion.

The economically troubled publishing industry is busy these days, turning our new historical curiosity into large profits, producing an avalanche of books, many recycled, for mass consumption. Most are the usual gift books, ideal for the coffee table, full of illustrations and big print, and not too taxing on the mind.

These volumes convey the traditional message that American history, for all its social problems, is essentially the story of Progress and that the Good Society lies just around the corner—if only we could eliminate human error. It's a familiar narrative, not too different from the old-time school books which extolled the founding fathers as great men despite the fact they owned slaves, engaged in profiteering and sometimes lied.

Against this vision of steady progress, *The Land No One Knows* offers a different portrait of American history, one characterized by corruption, waste and historical decline. It is a study of the public domain, focusing on the appropriation of our natural resources and dedicated to the proposition that we have systematically destroyed our most precious heritage—the public lands of the United States. That the book is published by the conservationist Sierra Club establishes its bias but does not invalidate the thrust of the argument.

Where most history books celebrate the conquest of the wilderness and applaud the ingenuity of the industrial pioneers, this volume stresses the ecological violence caused by American expansion. Here we read not about the grandeur of the transcontinental railroad, but rather about the cost of its production—millions of acres of public lands *given* to the railroads to finance the endeavor. And in place of the lonesome cowboy singing to his herd on the road to Dodge City, we hear how the zealous ranchers have ruined the grasslands, perhaps forever, by overgrazing their cattle.

The chronicle of destruction culminates in a lengthy description of the current situation, pitting the exploitative entrepreneurs against the worried forces of conservation. As the issues become more contemporary (and apparently more personal), T. H. Watkins abandons the subtlety of the rapier for a verbal bludgeon and slugs away at his opponents.

One of the ironies of his appeal is the denial of the rights of the Native Americans to their traditional lands. At a time when Wounded Knee has returned to the headlines, it is a peculiar logic that expresses greater sympathy for the land and animals than for the people who inhabit those lands. Even more ironic, especially considering Watkins's indictment of previous government policy, is his refusal to believe that conservation could be implemented without the authority of the federal government.

The entire discussion of the Native American claims reveals a moral ambiguity that is complicated by Watkins's shrill plea for moral reform. The fact is, the native peoples have a longer and, in the fullest sense, more sacred claim to American territories than the white settlers who wrested that land away. Obviously, these historical acts can not be undone, nor easily remedied. But it is an odd morality which denies the validity of native history, however inconvenient it may be, and argues that the disputed land still "belongs to all Americans."

For all these polemics, however, *The Land No One Knows* provides a significant contrast to the usual Bicentennial fare. Its abundant black-and-white photographs amply document the environmental holocaust, and its guide to wilderness areas in the West reaffirms the possibility of alternative results.

Today the words of a 19th-century Ojibway chief are still worth consideration: "Long before the whites came," declared Peau de Chat in 1848, "the red man was living at his ease. He roved the forests, independent of famine or want . . . But now, wherever we turn our eyes, we behold nothing but poverty, trouble and sorrow." Unless something is done soon, we may all be facing the same empty landscape.—P.C.

Annals of Frisco

OLD SAN FRANCISCO: THE BIOGRAPHY OF A CITY—FROM EARLY DAYS TO THE EARTHQUAKE by Doris Muscatine, G. P. Putnam's Sons. $12.95. 480 pp.

San Francisco and the United States are almost exact contemporaries: it was on June 27, 1776, just a week before the Declaration of Independence, that the first little band of settlers under the command of Jose Moraga arrived at the future site of the city. The two centuries which followed were so crammed with remarkable events and famous names that one of the main difficulties of their would-be historian is an *embarras de richesses*. Who can possibly be left out? George Vancouver, Nicolai Rezanov, John A. Sutter, Sam Brannan, Kit Carson, John C. Fremont, Mariano Vallejo, William Tecumseh Sherman, "Honest Harry" Meiggs, William C. Ralston, Mark Hopkins, Adolph Sutro, Abe Ruef, Leland Stanford, Adolph B. Spreckels, Ambrose Bierce, "Gentleman Jim" Corbett, the Emperor Norton, A. P. Giannini, Andrew S. Hallidie, Bret Harte, William Randolph Hearst, Joseph Le Conte, Jack London, Bernard Maybeck, Joaquin Miller, Lola Montez, John Muir, Charles and Frank Norris, Henry George, James Duval Phelan, George Sterling, Robert Louis Stevenson, Mark Twain – the list goes on and on. All of them played their parts in the history of the city. Almost any one of them rates a biography. The books which have been written about them would fill a medium-sized library. And then there are those about whom few books have been written: the ordinary folk, who did call it Frisco.

The sleepy pueblo of Yerba Buena was officially renamed San Francisco on January 30, 1847. Under the newly arrived American governor, Colonel Richard B. Mason, and his lieutenant, William Tecumseh "War-Is-Hell" Sherman, events proceeded tumultuously. When gold was discovered on the American River in 1848 the irrepressible Sam Brannan, who had established a general store at Sutter's Fort and saw the advantages of triggering a boom, roused Portsmouth Plaza with a shout of "Gold! Gold! Gold from the American River!" According to legend, all but seven of the town's 900 inhabitants followed him back to the scene of the discovery. Brannan became California's first millionaire, and the Gold Rush swept America and the world like a fever. San Francisco grew at an unprecedented pace. "It's an odd place: unlike any other place in creation," wrote one inhabitant, "and so it should be; for it is not created in the ordinary way, but hatched like chickens by artificial heat." The city was incorporated in 1850, the same year that California was admitted to the Union.

If Boston was founded on Puritanism, San Francisco was a city erected by anti-Puritans. It combined Parisian aspirations with Wild West manners. One of its major thoroughfares, Green Street, took its name from the alias under which the bank robber Paul Geddes was about to run for mayor when he was unlucky enough to be identified at a fashionable ball. In 1880 the son of the then-mayor shot the editor of the Chronicle, Charles de Young, dead in the street. It was, they boasted, "The Wickedest City in the World." In 1890 liquor licenses were issued to no less than 3117 establishments - one for every 96 San Franciscans, and there were probably at least 2000 "blind pigs," or unlicensed speakeasies, besides. Prostitution reached heights of organization seldom encountered before or since, and around the turn of the century, according to Robert Glass Cleland, politics "reached an all-time high-water mark for venality and corruption." There is, perhaps, a degree of

ambiguity in the famous observation by America's fattest president, William Howard Taft, that "San Francisco knows how!"

Doris Muscatine has condensed an immense quantity of fact in what is evidently the first book of a two-volume history. She is most interesting when writing of the city itself, its physical growth and being, the lives of its ordinary citizens. Least valuable are the potted biographies of the "giants" – Stanfords, Floods, Ralstons and so on – which she derives from other (often readily accessible) sources. Of them she inevitably tells us both too little and too much. Fascinating though they were, they were not in themselves San Francisco, and their life stories have been better told by other writers.

Critics are frequently assailed for expecting authors to have written some other book than they intended. But I cannot help feeling that a self-declared "biography" of the city might have done better to have concentrated rather more on everyday realities and less on the well-known sensations and seven-day wonders who entertained and exploited its people. The vast majority of San Francisco's 300,000 citizens (circa 1890) never dined at the Palace Hotel on grizzly bear steaks and Chateau d'Yquem, foregathered at the Pacific-Union Club, or hired A. Paige Brown to build their homes.

But enough of such carping. In all, this is a useful and interesting book, supplied with a good bibliography and some 45 photographs of the times, not least of them a splendid snapshot of Joshua A. Norton, Emperor of the United States and Protector of Mexico, riding his bicycle down the sidewalk. —P.D. ■

THEATER/MAGGIE LEWIS

Inez Garcia in the spotlight



Inez Garcia (Carolina Sanchez-Gonzales) confronts Charles Garry (Gail Chugg).

THE PEOPLE vs. INEZ GARCIA, adapted and directed by Rena Down, the Berkeley Stage Company, Way Station 99, 1111 Addison, Berk., Oct. 24-Nov. 23 at 8 pm. 548-4728.

"The People vs. Inez Garcia" is a brutally realistic, upsetting play dealing with Inez Garcia's trial for murdering a man who allegedly helped rape her. The play weaves together a tangled skein of broad atrocities and a spider's web of minute details about Garcia and the people about her. Amazingly, what shocked me most in the two-and-a-half gripping hours taken for the presentation was the disclosure that, because of an "emotional block," Inez Garcia couldn't read or tell time. These two pathetic facts shed more light on what her life must have been like than could ever have been expressed by reams of court transcript.

The play is eminently theatrically realistic, assembled as it was from trial transcripts and statements by Garcia, feminists, jurors and the press. Rita Down, the woman who wove these threads together and wrote the narration with Pat Roberto, has said that "realism is style." In fact, what we have here is a play. Toward the beginning the narrator explains the three different strategies the major factions have for the trial: Charles Garry tries to create a "child-woman" who, because of psychological limitations, could only function on a primitive self-preservation level after being raped, and as a result shot Miguel Jimenez soon after the rape. The prosecution wants a murder conviction and tries to bring in the drug trafficking of her friends to shift the emphasis from rape. The feminists sit at the side of the stage claiming she had a right to kill her rapists and want her to be a pioneer martyr in their struggle.

The different plays unwind, often simultaneously. The feminists hiss and mutter in anger as Dr. Jane Oldden (played by Barbara Oliver) gives a psychiatric sketch of Garcia's personality, couched in technical jargon. Garcia sits right in front of us as all this analysis and contention goes on, her head down. Some of what Oldden says rings true—her clothes *are* gaudy and unbecoming. Oldden says Garcia wants to project idealized image of herself but really has deep feelings of self-hate. One way of projecting such an ideal image is through clothes; she has 120 pairs of shoes, Oldden states.

Witnesses who know Garcia say hardly anything about her. They answer questions perfunctorily and are almost inarticulate after the voluminous analysis we have heard. Her husband, Juan Garcia, is brought from Soledad prison. He answers yes, she is frigid, and he is taken back to prison. Her brother-in-law, Raul Garcia, recounts the phone call she made to him in Florida to say she was raped and threatened and that she was going to kill her attackers before they killed her. These witnesses aren't asked, nor do they volunteer, to say anything on her behalf.

Garcia recounts the rape like a creature at bay. The prosecutor (played by Marc Jacobs) is a young man in way over his head. His questions are blunt, and hardly ever get him anywhere. When he presses Garcia for details about the rape, he enrages her. "He fucked me!" she finally shouts at him.

Jacobs plays well off Garcia's rage. His heavy-handed questioning and bureaucratic pomposity finally drive her out of the courtroom. She angrily says she's glad she shot Miguel and would do it again, and is just sorry she missed Luis.

Carolina Sanchez-Gonzales plays Garcia, as a person on the defensive, justifiably, against all her questioners, even Garry. Unfortunately, in the short time she actually spends on the stand, she is darkly opaque to us as well.

Each of the three plays is an attempt to create an Inez Garcia to fit a particular vision. All the expert testimony and speculation as to why she shot Miguel Jimenez is, in the end, malleable and frail. Used to prove a point, they fail to illuminate a character.

The small roles in the play were the best. Jearedo Carmona's lying Luis Castillo tells us more about Garcia than all the rest of the testimony. Judith Weston is good as an apologetic interpreter, angrily corrected by both the judge and Garcia ("Madame, you are a conduit!" the judge yells at her). Though the judge seems overdrawn, nearing caricature with his booming voice, most of the performances are believable.

Attention to detail and original performances make the play engrossing to the end. My emotions were engaged, while each reassessment of the rape was more horrifying. At the end, when Inez Garcia is convicted and her back is turned to the audience, a tape comes on of Sanchez-Gonzales reading a statement that she is glad of the support of the feminists, thinks people should know women are raped all the time and is proud to be going to jail for what she believes. It was as if a final door had shut. The main character had joined the speech-makers around her, and finally all three plays had left Inez Garcia as alone and shut off from us as she was when they began.■

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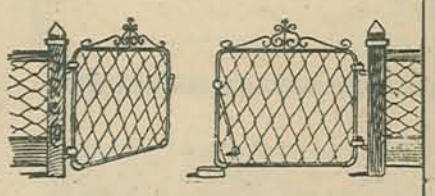
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Trouble at the opera

The San Francisco Opera made news this week, not for what is happening on stage but for what is going on behind the scenes. And, of course, the Opera's General Director Kurt Herbert Adler is in the thick of it. It's common knowledge in the local music community that Maestro Adler has a mania for pulling all the strings of the Opera's vast organization himself. But this time (and it isn't the first) Adler seems to have pulled one string too many.

Incensed at Pacific Sun critic Stephanie von Buchau, who severely panned the recent production of Tchaikovsky's *Pique Dame*, Adler imperiously ordered Ms. von Buchau's press pass withdrawn for the rest of the opera season. The news of Adler's backlash first surfaced last week in Herb Caen's column. Now the controversy is heating up; and in the Nov. 4 edition of the Chronicle, music critic Robert Commanday accused Adler of attempting to intimidate the press. Moreover, Commanday asserts, this isn't the first time Herr Adler has used the press pass as a bludgeon to keep the critics in line. Apparently the BBC's request for a pass was refused because their critic wasn't to Adler's liking, having once been employed (and, like so many others, fired) by the terrible-tempered Mr. Adler.

I, too, once felt the pinch where Adler's control of the press pass is concerned. This year things have gone smoothly; but last year when I did a controversial three-part series for the Berkeley Barb on "Sex at the Opera" (on the productions of Wagner's *Parsifal* and *Tristan und Isolde* and Richard Strauss's *Salome*), I ran into a stone wall in my efforts to get a press seat at the Opera House. So I spent the whole season on my feet as a standee.

The problem is that Maestro Adler, who admittedly has done a marvelous job as General Director of San Francisco Opera, obviously wants to control even what gets written about the Opera in the press. And he has made it clear that if what gets written isn't to his liking, he isn't going to "pay," as he crudely puts it, by coughing up press passes for the dissident critics.

As Commanday points out, this remark about "paying" is an outrageous insult to the press because it implies that when we critics write a favorable review we're only doing what we get "paid" to do! And by this twisted reasoning the free seat is a payoff to ensure favorable reviews!

I hope critics aren't going to take this kind of insult sitting down. If we have to stand en masse for the rest of the season to show our solidarity on this important issue, that's infinitely preferable to knuckling under to Adler's heavy-handed scare tactics.

For the record, my own opinion of the opera in question is that it was the biggest disappointment thus far in the season. *Pique Dame* had great potential. Performed in the original Russian, with soprano Galina Vishnevskaya in the principal role and internationally acclaimed musician Mstislav Rostropovich as conductor, this opera seemed a sure winner. But, alas, Vishnevskaya was terribly disappointing and Rostropovich didn't really succeed in infusing the music with his own personal warmth.

In any case, *Pique Dame* is over and done; there are no performances remaining. But Mr. Adler's backlash at the press has caused a lot more excitement than some of his opera productions, particularly *Pique Dame*!■

Springsteen

continued from page 27

fectly clear that you can't imagine ever not being into it. In concert, though, his appeal is immediately apparent. He's a true rock 'n' roller, a little short of technical expertise and vocal range but long on that raw, wired energy that used to get our parents so upset. There's nothing exceptional to what he does—his best licks, though highly effective, are simple and obvious—but it's been a long time since anyone did it so well. At a time when rock has become hyphenated and respectable, when every new act seems artier, more choreographed and phonier than the last, Springsteen gets back to the heart of the rock 'n' roll experience. He does have his artifices—costumes straight out of "West Side Story," carefully constructed raps between songs, and a great deal of obviously staged posing—but behind it all he just gets out there and rocks his head off.

So what's the bottom line? Is Bruce Springsteen "rock's newest sensation," as Time proclaimed on its cover? Is he "the rock 'n' roll future," as ace critic Jon Landau (who, not coincidentally, co-produced *Born to Run*) has written? Is he the New Dylan? Is he God?

Or is he, as a number of other critics believe, further proof of the old axiom that no one ever went broke underestimating the taste of the American public.

The answer, as usual, is somewhere in between. Springsteen is very good, but far from sensational. He's a major force in popular music, but he hasn't even attained the status of Elton John or John Fogerty yet, let alone Dylan or the Stones. *Born to Run* is one of the best albums of the year, but that's no great distinction. As for the New Dylan garbage, keep in mind that the last two New Dylans were Don McLean and John Prine, and where are they today? Comparisons with other artists are irrelevant; Springsteen's strength is that he remembers what rock 'n' roll is all about, while all around him seem to be forgetting.■

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ART

63 Bluxome Street: Dirt to Monsoon, part I, through Nov. 22, a group show with Wilfred Castano, David Ng, Lew Thomas and others; Dirt to Monsoon, part II, Nov. 25-Dec. 13, with Michael Kreamer, Judy Starbuck, Horace Washington and Caleb Williams, 63 Bluxome, SF, 495-9542.

Academy of Art: prints by Erin Theilacker and Alice Lager, through Nov. 22; retrospective of illustrator Al Parker, Nov. 23-Dec. 13; 625 Sutter, SF, 673-4200.

Alan Grinberg's open studio, through Nov. 16, 11 am-4 pm, silkscreens, including demonstrations, 1360 Howard, SF, 863-1207.

American Can Collective: Working Drawings: Art not for Art's Sake, through Nov. 29; plus a display of the American Can Company/American Cant Collective legal dialogue, through Nov. 29; paintings and drawings by Margaret Wells, Dec. 9-Jan. 4; Wed.-Sun., noon-5 pm, 401 Alabama, SF.

Ames Gallery: The Image and the Source, through Nov. 19, prints displayed with the plate, stone, block or board they were printed from. Works by S. Washburn, E. Rappe and P. Foley; etchings by W Weyman Lew and porcelain by Jan Johnson. Nov. 20-Dec. 25; 2661 Cedar, Berk. 845-4949.

Annenberg Gallery: Horvath costumes and folk textiles from Hungary, through Nov. 29; Mexican folk art, Dec. 4-Jan.; 2721 Hyde, SF, 771-7609.

Artists Embassy: International Women's Art, through the end of the year, now on display are photographs by Emmy Lou Packard and Verity Dierauf, paintings by Hisako Hibi and Trudy Kling, and a mural by Carrillo de Lopaz, 50 Oak, SF, 626-6974.

Asian Art Museum: the Chinese exhibit, Avery Brundage version, once again at home; a new scroll painting by Wen Chia; Indian miniatures, through Dec.; plus continuing exhibits; Golden Gate Park, opposite the music concourse, SF, 558-2993.

Athena Gallery: paintings, drawings and acrylics by more than two dozen artists, featuring works by Glenn Miles, through Jan. 19, 3421 Grand Ave., Oakl., 465-5088.

Baruch Himmelstein Conservatory: extraordinary cactus, adapted by Himmelstein, through Nov., 2845 Clay, SF, 567-5300.

Berkeley Art Center: neon and argon sculptures by Joseph Rees, through Nov. 23; photographs by Berkeley artists, Dec. 12-Jan. 12; 1275 Walnut, Berk., 849-4120.

Berkeley Creators Association: poster art by Richard Sargent, through Nov., the Halls, 2526 Shattuck, Berk., 848-5713.

Books Plus: etchings and drawings by Sharron Evans, through Nov. 28; life masks by Louis Nuynes, Nov. 29-Dec. 5, demonstration of technique on Nov. 30, 11 am-6 pm; drawings and bone engravings by Thommy Davis, Dec. 6-11, with pottery by Mimi Mowshowitz; clothworks by Karen Gray, Dec. 12-Jan. 12, with drawings by George Woodward; 3910 24th St., SF, 285-8448.

California Historical Society: Depression Art, through Nov. 18; oils, drawings, mural designs and more by Frank Van Sloan, Dec. 3-Feb.; 2090 Jackson, SF, 567-1848.

Camerawork: Phillip Galgiani, Sharon Golden, John Patrick Lamkin and Donna-Lee Phillips, through Nov. 16; group show of more than a dozen local photographers, Dec. 6-21; 898 Folsom/5th St., SF, 777-3353.

Canessa Gallery: works on paper by Alan Gussow, through Nov. 28, weekdays 10 am-5 pm, 708 Montgomery, SF.

Capricorn Asunder: paintings and serigraphs by Lawrence Compton Kolewole, through Nov. 28; paintings by Arthur Caraway and kinetic sculpture by Clare Ernst Struble, Dec. 5-26; Grove/Van Ness, SF, 558-3464.

The Center Gallery: drawings, paintings and sculpture by George Lloyd, through Dec. 6; indigenous costumes of Mexico, Dec. 15-Jan. 17; UC Extension, 55 Laguna, SF, 861-6833.

College of Arts and Crafts: ceramics and prints by graduate students, through Nov. 21; graduate show part II, Dec. 1-11, multimedia works; Isabelle Percy West Gallery, Broadway/College, Oakl., 653-8118.

College of Marin Art Gallery: ceramics, through Nov. 21; juried student art show, Nov. 22-Dec. 23; on the campus in Kentfield, 454-3962.

Daniel Weinberg Gallery: recent sculpture by Carl Andre, through Dec. 6; recent drawings by Jim Melchert, Nov. 18-Dec. 13; recent drawings by Richard Artschwager, Dec. 6-Jan.; resin sculpture by Jeff Duff, Dec. 16-Jan.; 2140 Bush, SF, 563-1620.

de Young Museum: Clayton Bailey's Wonders of the World Museum, through Jan. 4; a sculpture created in the museum by Sam Richardson, Nov. 15-Jan. 4; a collection of foods, Nov. 27-Jan. 18; reconstruction of Oaxacan altar to commemorate the Day of the Dead, through Dec. 14; Golden Gate Park, opposite the music concourse, SF, 558-2887.

European Gallery: works done in San Francisco, by Daniel Spoerri, through Dec. 3; hand paintings by Wade Hoefer, Dec. 4-24; 3450 Sacramento, SF, 931-7542.

Euphrat Gallery: Realism in paintings and ceramics, through Nov. 26, works by Jack Mendenhall, Salvatore Peccoraro and Marianne Boers, De Anza College, Cupertino, 948-8590.

Drum-Reynal Gallery: paintings from the Forties by Haitian masters, through Nov. 30, including Gourgue, Duffaut and Castera Bazile; early cultural expressions from around the world, Dec. 1-Jan. 10, including objects from Bali, Yugoslavia and Argentina; 2124 Union, SF, 922-8368.

Fiberworks: Hawaiian shirts, Dec. 1-19, 1940 Bonita, Berk., 548-6030.

First Majority: Inner Landscape, a collective art piece constructed by seven women, through Dec. 1; Wed.-Sun., noon-4 pm, 2438 Durant, Berk.

Focus Gallery: photographs by Lisette Model and Berenice Abbott, through Nov. 29; An Alaskan Retrospective, 1957-1975, photographs by Dave Bohn, Dec. 2-Jan. 3; 2146 Union, SF, 921-1565.

Galeria de la Raza: annual exhibit for El Dia de los Muertos (Day of the Dead), traditional Mexican art and contemporary Chicano art, with a model of a traditional Mexican altar, through Dec. 1, 2851 24th St./Bryant, SF, 826-8009.

Grapestake Gallery: Joseph Hughes's latest series of rhoplex colorfield paintings, through Nov. 29; photographs by Ansel Adams, Dec. 2-31; 2876 California, SF, 931-0779.

Hank Baum Gallery: recent paintings by Richard Wilson, through Nov. 14; recent paintings by Robert McGill, Nov. 18-Jan. 2; One Embarcadero Center, Battery/Clay, SF, 989-7676.

Hansen Fuller Gallery: a survey of influential artists from the SF Art Institute, 1945-1975, paintings and sculpture through Nov. 15 and film and photography Nov. 18-29; works by Tom Holland, Dec. 2-27; 228 Grant, SF, 982-6177.

Harcourts Gallery: Charles Flanders's original pen and ink drawings for the Lone Ranger and Tonto, through Nov.; 535 Powell, SF, 421-3428.

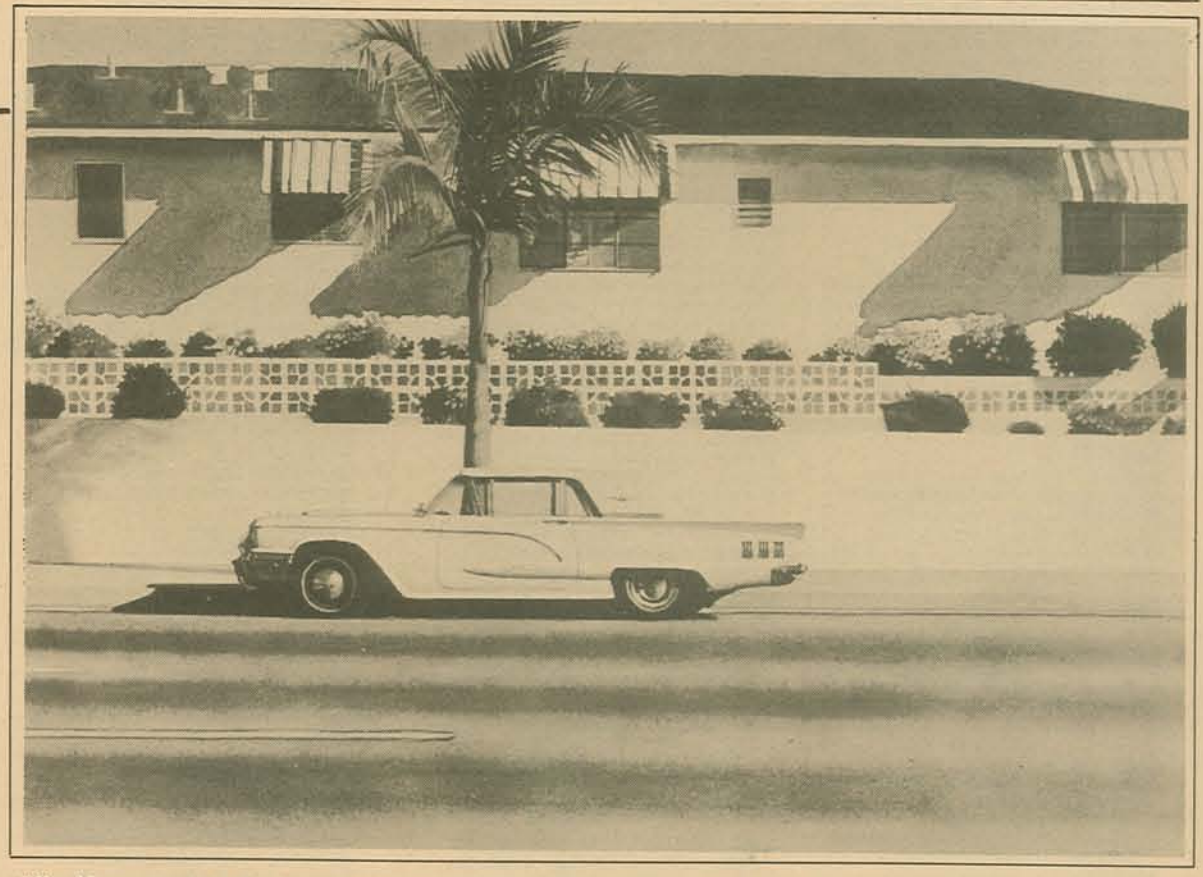
Hot Flash of America: works by William Passarelli, through Nov. 23; Hero Sandwich, paintings and mixed media by Dmetrie Kabbaz, Nov. 25-Dec. 14; 2351 Market, SF, 626-4800.

Intersection: works on paper by Mary Ann Hayden, through Nov.; 756 Union, SF, 397-6061.

Legion of Honor: life drawings by Eleanor Dickinson, through Dec. 14, with live demonstrations from time to time in the gallery; four century selection of works by women, through Dec. 28, including Mary Cassatt and Kathe Kollwitz; French paintings and sculpture, through Dec., including works by Cezanne, Degas, Rodin and Van Gogh; pre-Columbian art of Mexico and Central America, through Dec. 7; Lincoln Park, 34th Ave./Clement, SF, 558-2881.

Lucas Gallery: photography of Bruce Barnbaum and Ray McSavaney, through Nov. 15; group show, Nov. 19-29; photographs by Frank Meadow Sutcliffe and the Gibsons of the Scilly Isles, new prints from the original glass negatives, Dec. 3-31; 2250 Union, SF, 922-5240.

Lucien Labaudt Art Gallery: paintings by Hollis Meyer and Noyce Nelligan, through Nov. 14; paintings by Jan Bernard and watercolors by Cecilia Hochhauser, Nov. 18-Dec. 12; 1407 Gough, SF, 567-1850.



Would you believe this is a watercolor? "60 T-Bird" by Robert Bechtle, with other contemporary realists, through Nov. 26, Euphrat Gallery, De Anza College.

Magnes Museum: sculpture of and drawings by Chana Orloff, through Dec. 7, 2911 Russell, Berk., 849-2710.

Marquoit Galleries: paintings by Peter Shoemaker and sculpture by Jeffrey, through Nov. 14; Six Printmakers, Nov. 18-Dec. 23, Dennis Beall, Karl Folsom, Eleanor Rappe, Mary Tift, Eleanore Bender and Phyllis Taplitz; 40 Gold, SF, 391-1225.

Maxwell Galleries: the Taos Six, contemporary painters of the American West, through Dec. 6, 551 Sutter, SF, 421-5193.

Mills College: environmental sculpture by Tom Edwards; photographs by Ruth Bernhard; large scale acrylic paintings and pencil drawings by Ralph Read; all through Dec. 7, on the campus, Oakl., 632-2700.

Oakland Museum: Elmer Bischoff's figurative paintings, through Dec. 21; Landscape Photography in the American West, 1860-1885, Nov. 18-31, including works by Eadweard Muybridge, Joseph Russell and William Bell; photographs by Judy Dater, through Nov. 30; Tideline; color photographs by Ernest Braun, through Nov. 16; A Half Century of Negatives by Darius and Tabitha May Kinsey, through Jan. 4; 10th/Oak, Oakl., 273-3585.

The Other Art Space: paintings by Henry Mack, through Nov. 30; 100 Carl/Cole, SF, Tues.-Fri., 7 am-11 pm, Sat.-Sun., 10 am-midnight.

Phoenix Gallery: Clayton Bailey's New Ceramic Scientific Discoveries, and prints and drawings by Hans Bellmer, through Nov. 29; photographs by Brassai and Andre Kertesz, Dec. 2-27; 257 Grant, SF, 982-2171.

Quay Ceramics: Ron Nagle's new pieces, through Nov. 29; 560 Sutter, SF, 421-1958.

Rainbow Sign: paintings of Elaine S. Crossley, through Nov. 28; 2640 Grove, Berk., 548-6580.

SF Art Institute: photographs by Joe Babcock, paintings by John and Beth Shenkman, through Nov. 17, in the Diego Rivera Gallery; special storefront series (at 2793 16th St., SF), all 8 pm; Cherie Raciti, Nov. 14, "Yerba Buenas 1975-76"; Suzanne Spater's color film loop "Waves," Nov. 21; works by Glen Jampol, Nov. 28; John Gillen's film loop "Street Talker" and installation, Dec. 5; performance by Suzanne Lacey, Dec. 12; 800 Chestnut, SF, 771-7020.

SF Museum of Art: Victorians in Transition, photographs by Craig Buchanan and E. Andrew McKinney, through Dec. 7; slide projection pieces by Jim Melchert, Nov. 14-Dec. 21; Southland Video Anthology, through Nov. 23; New Japanese photography, through Dec. 14; paintings by Hassel Smith, through Nov. 16; Van Ness/McAllister, SF, 863-8800.

Secret City Gallery: Ruth Bernhard's nudes, Nov. 15-Dec. 27, 306 4th Ave./Clement, SF, 752-5251.

Source Gallery: special exhibition of works of paper, through Jan. 7, by Gary Richmond, Minna Resnick, Dennis Martin and Gary Brown; 1099 Folsom/7th St., SF, 621-0545.

Toys Sculptes and Fetishes: Marshall Axelrod's sculpture with wood rescued from Playland at the Beach, through Dec.; 1301 Sanchez/26th St., SF, 285-4112.

UC Berkeley Lowie Museum: Games of Skill, Chance and Strategy, through Jan.; Textiles of Turkey, through Dec. 20; Aboriginal Australian art from Expo '74, through Dec. 20; Kroeber Hall, on the campus, Berk., 642-3681.

University Art Museum: J. M. W. Turner: Works on Paper from American Collections, through Nov. 23; Japanese paintings through Dec. 7; drawings from the collection of Donald Oenslager, through Dec. 14; Russian Icons, Dec. 2-Jan. 25; 2626 Bancroft, Berk., 642-1438.

Upstairs Gallery: photographs by Yasu Suzuka, through Nov. 30; recent graphics by Akira Matsumoto, through Dec. 7; 1457 Grant, SF, 989-6452.

Van Doren Gallery: paintings and tapestries by Mark Kahn, through Nov. 28; paintings by Eleanore Lazeroff, Dec. 1-Jan. 16; 10 Gold, SF, 392-0434.

William Sawyer Gallery: Young and Old Lovers, drawings by Eleanor Dickinson, through Nov. 14; landscapes of California, paintings by Peter Holbrook, Nov. 18-Dec. 5; 3045 Clay, SF, 921-1600.

Zara Gallery: Manuel Villamor, new paintings from the Mayan series, Nov. 15-Dec. 10; 553 Pacific, SF, 788-8696.□

MOVIES

Dog Day Afternoon

One of the best films of the fall season, so far. Stars Al Pacino (is he being typecast as a crook?) and John Cazale, in a story based on a true Brooklyn bank robbery which goes haywire, winding up with more media coverage than the crucifixion. Directed by Sidney Lumet, a master of the art. (Regency II, Van Ness/Sutter, SF, 776-5505.) —M.S.

Give 'Em Hell Harry

In the great tradition of Hal Holbrook's Mark Twain, James Whitmore becomes Harry Truman, a president who, in the blush of post-Watergate morality, is beginning to look more and more like one of America's great leaders. (Stage Door, 420 Mason, SF, 986-4767.) —M.S.

Hard Times

A good example of a film genre we just don't see enough of—the boxing film, though this time more in the tradition of Stanley Kubrick's early "Fear and Desire." Charles Bronson, the world's greatest box office attraction everywhere but in America, fights his way through the Depression with heavy, Strother Martin, at his side. Directed by Walter Hill. (Warfield, 982 Market, SF, 776-6110.) —M.S.

Hearts of the West

Written by Rob Thompson (his first film) and directed by Howard Zieff (his second), "Hearts of the West" is a loose-jointed comedy about characters crowding the periphery of Hollywood in the Thirties. It's like a cheery, comic version of Nathanael West's "Day of the Locust." Unlike West, Thompson and Zieff never see their characters—a would-be novelist, a script girl, a bit player in cowboy films—as less (or more) than human. With Jeff Bridges, Blythe Danner, Andy Griffith and Alan Arkin. (Coronet Theatre, Geary/Arguello, SF, 752-4400.) —L.P.

Jaws

A fish story with a great deal of bite. Stars Roy Schneider of "French Connection" and Richard Dreyfuss of "Duddy Kravitz" and "American Graffiti." Directed by Steven Spielberg. See the movie, then get the T-shirt and bubble gum cards. (Coliseum, Clement/9th Ave., SF, 221-8181; Piedmont, Oakl., 654-2727.) —M.S.

Let's Do It Again

My feelings that Sidney Poitier is the Sandy Dennis of blackploitation films to the contrary, this film is as funny as "Cotton Comes to Harlem" and funnier than "Uptown Saturday Night," which also teamed Poitier with Bill Cosby. Directed by Sidney Poitier. (Regency I, Van Ness/Sutter, SF, 673-7141; Alameda III, 522-4433; Oaks II, 526-1836; Theatre 70, 225 W. MacArthur, Oakl., 653-0777.) —M.S.

Lisztomania

A phallacious film from the celluloid butcher who ran rampant over D. H. Lawrence, Mahler, Tchaikovsky, the Dark Ages and Twiggy in previous efforts, here casting smegma pies at Liszt and Wagner. At least he keeps otherwise unemployable rockers like Roger Daltrey and Rick Wakeman out of trouble. It really does out-"Tommy" "Tommy," in which Ringo Starr did not play the Pope. Directed by Ken Russell. (Metro I, Union/Webster, SF, 221-8181.) —M.S.

Mahogany

Diana Ross was a lot of fun when she led the Supremes; her movie career has been steadily dragging her unfortunately meager talents through the cinematic gutter. "Lady Sings the Blues" was a searing insult to the memory of Lady Day; "Mahogany" insults everybody else. She's a high fashion model, Billy Dee Williams is Mr. Slick and Tony Perkins's inept acting makes you wish he

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had stayed with his mother in "Psycho." Directed by Berry Gordy. (Alhambra, SF; Berkeley, Shattuck/Haste, Berk., 848-4300.) —M.S.

Nashville

Robert Altman's poetic contemplation of ordinary American life is the first movie in a long time to acknowledge that the ugliest features of the American character are also its greatest strengths. "Nashville" is at once unsentimental and affectionate, sympathetic and cruel, funny and terrifying, and may be the only bicentennial epic to see America whole. The huge, wondrous cast includes Ronee Blakley, Lily Tomlin, Henry Gibson and Barbara Harris. (Alhambra I!, SF, 775-5656; Grand, SF, 648-2676; Albany Cinema, 1115 Solano, Albany, 524-5656.) —L.P.

Rooster Cogburn

The Duke takes on the forces of evil and Katherine Hepburn in this son of "True Grit." You can hear bones rattle as these two venerables lock horns. Wayne defeats the ne'er-do-wells; Hepburn defeats Wayne. (Ghirardelli, Beach/Polk, SF, 441-7088; Showcase I, Oakl., 654-5505.) —M.S.

Royal Flash

Richard Lester's third blood-and-broads epic in a row with Malcolm McDowell as the swashbuckling Harry Flashman. A regular flash in the pan. (Alexandria, Geary/18th Ave., SF, 752-5100.) —M.S.

Sodom and Gomorrah

The only way the Mitchell Brothers could have spent $600,000 on this pillar of salt was to send the actors to Gilroy by cab. Rates below "The Sound of Music" on the peter meter. And they had the nerve to use a pull from my review in their ad without even offering me a cameo walk-on. (O'Farrell, Polk/O'Farrell, SF, 776-6686.) —M.S.

Swept Away . . . by an Unusual Destiny in the Blue Sea of August

A romantic comedy about the class struggle. Lina Wertmuller, a committed Marxist and a gifted filmmaker, has given "Swept Away" a shimmering surface: the performance by Wertmuller regulars, Mariangela Melato and Giancarlo Giannini, are stylish and energetic; the dialogue is generally sharp (though filled with too many class-warfare epithets, like "capitalist bitch" and "subproletarian!"); and the picture is crammed with picture postcard views of the Mediterranean. But underneath the polish is a grimly determinist, Marxist parable that's just a little too predictable; as a result, the film's rhythm is off—it's like a long, sleek sedan being run off a Volga motor. (Clay, SF, 346-1123; Elmwood, College/Ashby, Berk., 848-0931.) —L.P.

Three Days of the Condor

Robert Redford plays a spy who's left out in the cold by the CIA. This slick, cynically functional film skirts the political issues inherent in any story about international spying—and manages to avoid them all. The CIA of "Condor" is a made-up villain that has nothing to do with the Bay of Pigs or the Phoenix program—it's about as political as the shark in "Jaws." Sydney Pollack directed. (Northpoint, Powell/Bay, SF, 989-6060; Oaks I, 526-1836; Parkway I, 1834 Park Blvd., Oakl., 835-3535.) —L.P.

Movie reviews written by Larry Peitzman and Merrill Shindler.

Alameda: I: "Whiffs" and "W. W. and the Dixie Dance Kings"; II: "Hard Times" and Mr. Rico"; III: "Let's Do It Again" and "Fuzz"; 2317 Central, Alameda, 522-4433, $3/$1 children.

Alhambra: I: "Mahogany"; II: "Nashville" and "The Conversation"; Polk/Green, SF, 775-5656.

Avenue Photoplay: Valentino in "The Eagle," Nov. 14, with "Something for the Boys"; "Ben Hur," Nov. 21, with music by Tom Hazelton; films 8:30, organ concert 8 pm, 2650 San Bruno, SF, 468-2636, $2.

Balboa: "Farewell My Lovely" and "The Long Goodbye," through Nov. 18; Balboa/38th Ave., 221-8184.

Baronet: "Whiffs" through Nov. 18; "Night Caller" from Nov. 19; Market/5th St., 362-4822.

Cannery: "Conduct Unbecoming," Leavenworth/Beach, SF, 441-6800.

Canyon Cinematheque: Morley Markson's "The Tragic Diary of Zero the Fool" and "Breathing Together," Nov. 13; Werner Nekes and Dore O. present their films, Nov. 21; 8:30 pm, SF Art Institute, 800 Chestnut, SF, 332-1514, $1.75.

Castro: "Return of the Pink Panther," through Nov. 18; "Love and Death" (call to confirm), from Nov. 19; Castro/Market, SF, 621-6120.

Cento Cedar: "The Manchu Eagle Murder Caper Mystery" through Nov. 19; "Flying Down to Rio" and "The Gay Divorcee," Nov. 20-22; "Little Women," Nov. 23-26; 38 Cedar/Larkin, SF, 776-8300, $3/$2 srs., children.

Clay: Lina Wertmuller's "Swept Away . . ." with "Opera," 2261 Fillmore/Clay, SF, 346-1123, $3/$3.50 Fri.-Sat.

College of Marin: "The Seduction of Mimi," Nov. 18; Grover Sales Jr. presents "Thank You, Mask Man" and "Lenny Bruce Performance Film," Nov. 19; 8 pm, Olney Hall, on the campus in Kentfield, 454-0877, $2.50.

Diablo Valley College: "Desiree," Nov. 13, 3:30 pm; "Viva Zapata" and "Desiree," Nov. 14, 7 pm; "Chicago Blues," "The Blues According to Lightnin' Hopkins" and blues shorts, Nov. 17, 1 and 3 pm; "Man with a Million," "Chicago Blues" and "Beau Brummel," Nov. 17, 7 pm; "Beau Brummel," Nov. 18, 3:30 pm; "Way Out West," Nov. 19, 3 pm; "Salt of the Earth," Nov. 20, 3:30 pm; "Juarez" and "Salt of the Earth," Nov. 21, 7 pm; in the forum of the New Library, on the campus in Pleasant Hill, free but call 687-4445 for reservations.

El Rey: "Abduction" and "Buster and Billie," through Nov. 18; 1970 Ocean, SF, 587-1000.

French Film Club: Vigo's "L'Apalante" and "Zero de Conduit," Nov. 19, 8 pm; California Gallery, 2877 California/Divisadero, SF, 929-8511, $1.50/$1 students.

Gateway: "Casablanca" and "All through the Night," through Nov. 18; "Dark Victory" and "Possessed," Nov. 19-25; 215 Jackson/Battery, SF, GA 1-3353, $3.

Grand: "Nashville," through Nov. 18; "Return of the Dragon," from Nov. 19; Mission/22nd St., SF, 648-2676.

Intersection: David Harrison's "The Dinner Date" and four other shorts by local filmmakers, Nov. 16, 7 and 9 pm, plus 11 historic comic-erotic films; 14 experimental shorts, Nov. 23, 7 and 9:30 pm, including "Un Chien Andalou" by Salvador Dali and Luis Bunuel; 756 Union, SF, 397-6061, $1.

Kokusai: "Harakiri" and "Zatoichi Fight," through Nov. 18; "Under the Banner of Samurai" and "Trail of Blood" part II, Nov. 19-25; 1700 Post, SF, 563-1400, $3.

Laney College: Welles's "Touch of Evil," Nov. 17, 7 pm, Laney Forum, 10th/Fallon, Oakl., 834-5740, free.

Larkin: "Lion in Winter" and "Touch of Class," Larkin/O'Farrell, SF, 441-3742.

Latin American Film Series: "Escuela Tlatelolco," Nov. 20, 7 pm; Latin American Library, 1447 Miller, Oakl., 834-5740, free.

Lumiere: Claude Chabrol's "Just Before Nightfall" and "Le Boucher"; Dusan Makavejev's "Sweet Movie," Nov. 15, midnight; California/Polk, SF, 885-3200, $3.

Midnight Movies: highlights from the 1975 Ann Arbor Film Festival, Nov. 15, including Jeff Kreine's "The Plaint of Steve Kreines"; highlights of SF Erotic Film Festival, Nov. 21-22; midnight, Presidio Theatre, 2340 Chestnut, SF, 921-2931, $1.75.

Music Hall: "Lies My Father Told Me," Larkin/Geary, SF, 441-4776.

Metro II: "A Brief Vacation," at least through Nov. 18, Union near Fillmore, SF, 931-7666.

Oakland Museum: "The Day the Earth Stood Still," Nov. 14, 8 pm, with Max Fleischer's "Koko Beats Time," 10th/Oak, Oakl., 273-3401, $1.50/$1 members, srs.

Oaks: I: "Three Days of the Condor"; II: "Let's Do It Again"; 1875 Solano, Berk., 526-1836.

Pacific Film Archive: "Hotel Imperial," Nov. 13, 6 pm, by subscription only; Serge Losique presents Marcel Pagnol's "Baumugnes," Nov. 13, 7 and 9:40 pm; "La Belle Nivernaise," Nov. 14, 6 and 11:15 pm; "Kiku and Isamu," Nov. 14, 7:30 pm; "Mr. Poo," Nov. 14, 9:30 pm; John Halas and Joy Batchelor present their animated films, Nov. 15, 8 pm, in 155 Dwinelle Hall; "Walls of Fire," Nov. 15 at 2 and 3 pm, Nov. 16 at 1:30 and 3 pm (special admission $1); Losique presents winners of the 7th Canadian Student Film Festival, Nov. 16, 4:30 pm; Losique presents two recent French Canadian films, Nov. 16, "Tendresse Ordinaire" at 7 and 10:20 pm and "J'ai Mon Voyage," at 8:35 pm; Kobayashi's "The Human Condition, Part Three: A Soldier's Prayer," Nov. 17, 7:30 pm, in Wheeler Aud.; Werner Nekes and Dore O. present their films, Nov. 17, 7:30 pm; Barry Spinello presents his films in person, Nov. 17, 9:30 pm; "Death in Venice," Nov. 18, 7:30 and 9:45 pm; Ivan Passer presents his films "Intimate Lighting" and "Ace up your Sleeve," Nov. 19, 7:30 9:30 pm; von Sternberg's "Underworld," Nov. 20, 6 pm, by subscription only; D. W. Griffith's "Broken Blossoms," Nov. 21, 7:30 pm, by subscription only: Werner Nekes and Dore O. present more films, Nov. 21, 9:15 pm; Fonteyn and Nureyev in "Romeo and Juliet," Nov. 22-23, 2 pm ($1 special admission); Bergman's "Cries and Whispers," Nov. 22, 4:30, 7:30 and 9:30 pm; all in the University Art Museum (unless otherwise noted), 2621 Durant, Berk., 642-1124, first film $1.50/75¢ before 6 pm, each additional film 50¢.

Powell Cinema: "Wuthering Heights" and "Hans Christian Andersen," through Nov. 18; 39 Powell/Market, SF, 421-4040, $3/$2 with discount card.

Royal: "Undercover Heroes" and "Rancho DeLuxe," Polk/California, SF, 474-2131.

SF Jewish Community Center: "Diary of a Country Priest," Nov. 13; "Murder in the Cathedral," Nov. 20; 8 pm, 3200 California/Presidio, SF, 346-6040, $2/$1.50 members.

SF Museum of Art: Marco Bellocchio's "In the Name of the Fahter," Nov. 14, 7:30 pm; Robert Flaherty's "The Land" and "Louisiana Story," Nov. 16, 2 pm; "An Infinite Tenderness," Nov. 18, 7:30 pm; Robert Nelson and Mike Henderson present some of their work in person, Nov. 21, 7:30 pm; "The Scoundrel," Nov. 23, 2 pm; Van Ness/McAllister, SF, 863-8800, $1.50/$1 members, srs., under 16; on Sun., $1/75¢.

SF State: "Putney Swope," Nov. 13 at 4 and 7:30 pm and Nov. 14 at 7:30 pm, HLL 154, $1; "Under the Roofs of Paris," Nov. 17, 7:30 pm, McKenna Theatre, $1.50; "Night Mail" and "Listen to Britain," Nov. 19, 12:30 pm, McKenna Theatre, free; "Paper Chase," Nov. 20 at 4 and 7:30 pm and Nov. 21 at 7:30 pm, HLL 154, $1; all on campus, 19th Ave./Holloway, SF, 469-1774 or 469-1629.

Showcase Alameda: I: "A Clockwork Orange" and "Deliverance"; II: "Walking Tall Part II" and "The McCulloughs"; 2245 Shoreline, Alameda, 521-4200, $2.50/$1 children.

Showcase Oakland: I: "Rooster Cogburn" ($3.50); II: "Gone With the Wind" ($3); Broadway/51st, Oakl., 654-5505.

Entertainment

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Sutter & Van Ness 673 7141
Sidney Poitier & Bill Cosby
LET'S DO IT AGAIN

REGENCY II
Sutter & Van Ness 673 7141
Al Pacino
DOG DAY AFTERNOON

ALHAMBRA I
Polk & Green 775 5656
Diana Ross
in
MAHOGANY

ALHAMBRA II
Polk & Green 775 5656
NASHVILLE
plus
Gene Hackman
THE CONVERSATION

ROYAL
1529 Polk 474 2131
Malcolm McDonald
CLOCKWORK ORANGE
plus
Burt Reynolds
DELIVERANCE

4-STAR
2200 Clement 752-2650
RETURN OF THE PINK PANTHER
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Chestnut & Steiner 921-1234
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(FEAR EATS THE SOUL)
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A FREE WOMAN

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Calif. at Polk 885 3200
Claude Chabrol's
JUST BEFORE NIGHTFALL
LE BOUCHER

Sat. midnight preview:
Makavejev's outrageous
SWEET MOVIE

CENTO CEDAR
Cedar at Larkin 776 8300
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CALL THEATRES FOR CO-FEATURES AND TIMES

St. Francis: "Abduction"; 965 Market, SF, 362-4822.

Stonestown Twin: I: "Singin' in the Rain," through Nov. 18; II: "Disney's True Life Adventures"; behind the Emporium, Stonestown, SF, 221-8181.

Sunset: "Jimi Hendrix" and "If . . .," through Nov. 14; "The Ruling Class" and "Carnal Knowledge," Nov. 15-18; "Taming of the Shrew" and "The 12 Chairs," Nov. 19-21; "Love and Anarchy" and "The Seduction of Mimi," Nov. 22-25; 2411 Telegraph/Durant, Berk., 848-2060, $2.

Surf: D. W. Griffith Festival through Nov. 15 ($3): "Birth of a Nation" and "Sally of the Sawdust," Nov. 13; "Intolerance" and "Isn't Life Wonderful," Nov. 14; "Birth of a Nation" and "Dream Street," Nov. 15; from Nov. 16, "All (Fear Eats the Soul)" and "A Free Woman," $2.50, Irving/46th Ave., SF, 664-6300.

Telegraph Repertory Cinema: I: "Yojimbo," "Sanjuro" and "Sort of Doom," through Nov. 18; II: Nureyev and Fonteyn in "Romeo and Juliet," "The Red Shoes" and "The Young Man and Death," through Nov. 18; 2519 Telegraph, Berk., 548-2519, $2.

Times: "Spirits of the Dead," "Psycho" and "Dementia 13," Nov. 13-15; "Bring Me the Head of Alfredo Garcia" and "Point Blank," Nov. 16; "Law and Disorder" and "Little Murders," Nov. 17-19; "Performance" and "Lonesome Cowboys," Nov. 20-21; "Death Wish" and "The Wild Bunch," Nov. 22-23; Stockton/Broadway, SF, 362-3770, $1.

UA 4 Cinemas: I: "Whiffs," through Nov. 18; "Winter Hawk," Nov. 19-25; II: call for details; III: "Abduction," through Nov. 18; IV: "Royal Flash"; 2274 Shattuck, Berk., 843-1487.

UC Berkeley: Truffaut's "Wild Child," Nov. 13 at 7 and 8:30 pm, with "Mississippi Mermaid" at 10 pm, 155 Dwinelle Hall, $1.50; "A Clockwork Orange," Nov. 14, from 7 pm, Wheeler Aud., $1.50; "The Thin Man" and "An American In Paris," Nov. 18, 8 pm, Wheeler Aud., $2; "Harold and Maude" and "The Graduate," Nov. 19, 7 pm, 155 Dwinelle Hall, $2.50; Truffaut's "Bed and Board," Nov. 20 at 7 and 8:45 pm with "Such a Gorgeous Kid Like Me" at 10:30 pm, 155 Dwinelle Hall, $1.50; "Emanuelle," Nov. 21, from 7 pm, Wheeler Aud., $1.50; all on campus, 642-2561, tickets only at the door, one hour before showtime.

Vogue: "Love and Anarchy" and "Amarcord," through Nov. 18; "Return of the Tall Blond Man," from Nov. 19; Sacramento/Presidio, SF, 221-8181.

Women Emerging, films and discussion: "I Am Somebody," "Time Has No Sympathy" and "Four Women," Nov. 18, 7:30 pm, with Veve Clark of the Afro-American Studies Dept. at UC Berk., 155 Dwinelle Hall, UC Berk., 642-4786, $2/$1.50 students.□

THEATER

The Bay Area Comedy Troupe

at La Salamandra, 2516 Telegraph Ave., Berkeley; 841-9070. Alternate Saturdays through November.

Stand-up comedy returns. These are young performers learning their trade, and different ones entertain each week. The 11:00 show is given over to the audience; those who think they're funny are invited to try. —A.C.

Beach Blanket Babylon Goes Bananas

Everything from Annie Oakley to Carmen Miranda, who wisecracks "it's very easy to make a friend, very hard to make a stranger." This high-camp musical revue features three men, three women and a poodle band, and satirizes the California scene from Jeanette MacDonald to the Beach Boys. Star Nancy Bleiweiss sings the theme from "Love Story" under a six-foot headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun. —A.C.

Evolution of the Blues

Jon Hendricks's epic survey of black music utilizes song, dance, and rhymed couplets. Some find it cloying, but it's been running a long time. —A.C.

House of Blue Leaves

Tragedy threatens to overtake John Guare's 1971 Obie-award-winning, theatre-of-the-absurd style comedy when an aging, unknown song writer, encouraged by his opportunistic mistress, pursues dreams of Hollywood success that require "disposing" of his depressingly daffy wife. A thoroughly professional cast — featuring a brilliant comic performance by Suzanne Voss as the mistress — is well-directed by Peter Tripp. A fine example of the "Method" approach to theatre. —A.D.

Improvisation, Inc.

Cindy Kamler, founder of the Committee and later of the Committee's Experimental Wing, formed this company several years ago along with Hal Taylor. Unlike its parent groups, Improvisation, Inc. remains nonpolitical and totally committed to improvisation. They take audience suggestions and improvise several short skits, often involving music and often abstract (improvising around a color or an image); then someone suggests a broader theme and they explore that for a full hour. —A.C.

It's Cool in San Francisco

A raunchy, mildly satiric review from an all-female cast musically backed by Charlie Hitchcock and the Heroes. The show is never the same twice, but sample topics are cosmic consciousness, welfare and the ghetto. Songs include bad-taste goodies like "Sex Offender" (to the tune of "Hey, Big Spender"). To their fans, Les Nickelettes are becoming a San Francisco institution.

Miss Julie

Berkeley City Theatre, Fri., Sat. and Sun. at 8 pm through Nov. 9, St. Mark's Church, 2314 Bancroft Way, Berk.

Sexual attraction between mistress and servant triggers a sometimes subtle, sometimes crude battle of the sexes and the classes in this gloomy 1888 Strindberg masterpiece. Lively dialogue, Julia Odegard in the title role and director George Kovach's excellent translation make this semi-professional production worth seeing. Strindberg's brief one-acter, The Stronger, is also performed. —A.D.

P. S. Your Cat Is Dead!

James Kirkwood's comedy about a young actor who loses his job, his lover and his cat, and finds himself involved with a disarming young man from Brooklyn who repeatedly burglarizes him. Robert Foxworth stars; Milton Katselas, who presented "Butterflies are Free" on Broadway, directs. —A.C.

Rags and Patches Theatah

Rags and Patches Theatah offers an hour of small witticisms. All three performers use their Etienne Decroux mime training well. Not only they but also usually inanimate objects such as a sheet of black plastic and a variety of sacks take on varied and intriguing personalities, all through motion and face-making. Some sound, too. Short but sweet.—M.L.

Timesphere

An abstract play about people who committ suicide and where they go then. There's no God or devil in their purgatory, just two grim "power figures" who force them to take responsibility for their actions.—M.L.

Theater reviews by Andrew Cohn, Maggie Lewis and Arthur Damond.

ACT: Eugene O'Neill's "Desire under the Elms," Nov. 13 and 22 at 8:30 pm; Thornton Wilder's "The Matchmaker," Nov. 14 and 18 at 8:30 pm and Nov. 15 at 2:30 pm; Edward Albee's "Tiny Alice," Nov. 15 and 21 at 8:30 pm; Michael McClure's latest, "General Gorgeous," Nov. 19 and 20 at 8:30 pm and Nov. 22 at 2:30 pm; 450 Geary/Mason, SF, 673-6440, $9.50-$5.

"Beach Blanket Babylon Goes Bananas," through the end of the year, Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm, Club Fugazi, 678 Green, SF, 421-4222, $5-$4.

"Bullshot Crummond," presented by Low Moan Spectacular, Tues.-Thurs. at 8:30 pm, Fri.-Sat. at 8 and 10 pm, Sun. at 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, $7-$5.

"Camelot," with Edward Mulhare and Anne Rogers, presented by Civic Light Opera, Mon.-Sat. at 8:30 pm, plus matinees on Wed. and Sat. at 2:30 pm; Curran Theatre, 414 Geary, SF, 673-4400, $12.75-$3.25.

"The Dangerous Christmas of Red Riding Hood or Oh Wolf, Poor Wolf," musical satire presented by American Fantasy Theatre, Nov. 14 and 21 at 8 pm and Nov. 16 and 22 at 1:30 pm, Capuchino High, 1501 Magnolia Dr., Daly City, 848-3280, $2.75/$1.75 students/$1.25 under 12.

"Death of a Salesman," by Arthur Miller, presented by New City Theater, Thurs.-Sat., 8 pm, through Nov. 29, 1819 10th St., Berk., 841-6500, $3-$2.

"The Desk Set," comedy by William Marchant, Thurs.-Sat., 8 pm, through Nov. 22, presented by Firemark Players, Fireman's Fund Theatre, 3333 California/Presidio, SF, 929-3732, $2.50.

"Dr. Firesign's Theatre of Mystery," with Phil Austin and David Osmond of the Firesign Theatre, Nov. 13, 8 pm, Pauley Ballroom, UC Berk., 642-2561, $4.50/$3.50 UC students.

"Don Juan in Hell," dream sequence of G. B. Shaw's "Man and Superman," presented by Venture Theatre, Nov. 19, 8:30 pm, the Showcase, 430 Mason/Geary, SF, 421-5331, $5.50-$4.50.

"Entertaining Mr. Sloane," Joe Orton's controversial bi-sexual comedy, presented by SF Actors Ensemble, Thurs.-Sat., 8:30 pm, through Nov. 29; 2940 16th St., SF, 861-9015, $3-$2.

"Evolution of the Blues," Wed.-Fri. at 8:30 pm, Sat. at 7:30 and 10 pm, Sun. at 2:30 and 7:30 pm; On Broadway Theatre, 435 Broadway, SF, 398-0800, $7.50-$4.50.

"Garn," by Robert Lindeboom, presented by Asterix Theater Company, Wed.-Sat., 8:30 pm, through Nov. 29; Intersection Theater, 756 Union, SF, 397-6061, $3-$2.50.

"The House of Blue Leaves," by John Guare, presented by the Playhouse Company, Fri.-Sat. at 8:30 pm and Sun. at 7:30 pm, through Nov. 30, 2525 8th St., Berk., 548-7677, $3-$2.

"The Iceman Cometh," by Eugene O'Neill, presented by Berkeley Repertory Theatre, Tues.-Sat. at 8 pm and Sun. at 7 pm, through Dec. 7; 2980 College, Berk., 845-4700, $5-$3.50.

"I Knock at the Door," based on Sean O'Casey's work, presented by Venture Theatre, Thurs.-Sat. at 8:30 pm and Sun. at 7 pm, through Nov. 23; the Showcase, 430 Mason/Geary, SF, 421-5331, $6.50-$4.50.

Improvisation, Inc., based on audience suggestion, every Fri.-Sat., 8:30 pm, 149 Powell, SF, 397-5534, $3/$2 students.

Les Nickelettes original fantasy revues, Mon.-Tues., 9 pm, through Nov.; Mabuhay Gardens, 433 Broadway, SF, 956-3315, $3.

"P. S. Your Cat Is Dead!" by James Kirkwood, now with Sal Mineo, Tues.-Fri. at 8:30 pm, Sat. at 7 and 10 pm, Sun. at 3 and 7:30 pm; Montgomery Playhouse, Broadway/Grant, SF, 788-8282, $8.50-$6.50.

"Pantomime Theatre: A Series of Non-Verbal Ideas," presented by Cal State Mime Troupe, Nov. 18-19, 7:30 pm; Studio Theatre, Cal State Hayward, 881-3261, $1/students free.

"The People vs. Inez Garcia," adapted from the trial transcripts by director Rena Down, presented by Berkeley Stage Company, Thurs.-Sun., 8 pm, through Nov. 23, 1111 Addison, Berk., 548-4728, $3.50-$2.50.

Prisons Revisited, a double bill presented by Pub Theatre, Robert Head's "Sanctity" and Edward Albee's "The Death of Bessie Smith," Nov. 17-Dec. 13, Tues.-Sat., 8:30 pm, plus matinee preview, Nov. 15, 2:30 pm; 2695 Sacramento, SF, 922-8868, $6.50-$5/$3 students.

Rags and Patches Theatah, all styles of mime, Nov. 14-15, 8:15 pm; Live Oak Theatre, 1301 Shattuck, Berk., 849-4120 or 841-5580, by donation.

"Revelation," by Arnold Drogen, a student-directed production, Nov. 13-14 at 8 pm and Nov. 15 at 2 and 8 pm; Zellerbach Playhouse, UC Berk., 642-2561, $1, no reserved seats.

SF Comedy Scene presents a comedy showcase, Fri.-Sat., 8:30 and 10:30 pm, through Nov.; Savoy Tivoli, 1438 Grant, SF, 362-7023, $2.

"She Stoops to Conquer," by Oliver Goldsmith, presented by USF College Players, Nov. 14, 20 and 22, 8 pm; Gill Theatre, on the campus, Fulton/Cole, SF, 666-6133, $2.50.

"Three Sisters," by Anton Chekhov, presented by USF College Players, Nov. 13, 15, 19 and 21, 8 pm, in Gill Theatre, Fulton/Cole, SF, 666-6133, $2.50.

"Timesphere," presented by Gallery Theatre, Nov. 14-16, 8:30 pm; Margaret Jenkins Dance Studio, 2005 Bryant/18th St., SF, 864-7101, $3/$2.50 srs., students.

"The Tooth of the Crime," by Sam Shepard, Fri.-Sat. at 8:30 pm, Sun. at 7 pm, through Dec. 7; Cat's Paw Palace, 2547 8th St., Berk., tickets through BASS, Macy's, or 824-7953, $3.50.□

MUSIC-DANCE

New Music Ensemble of SF Conservatory, Nov. 13, 8 pm, with Terry Riley's In C, plus others by California composers, John Adams, James Tenney and Harold Budd; Hall of Flowers, Golden Gate Park, SF, 564-8086, free.

Tin Tan, a celebration of the second issue of this quarterly journal of Latin American arts and literature, Nov. 13, 8:30 pm, with live music, El Senorial Club, 3024 Mission, SF, 648-9829, admission for the purchase of one magazine ($1.50).

Jose Molina Bailes Espanoles, Nov. 13, 8:30 pm, Marin Civic Center, San Rafael, 472-3500; Nov. 14, 8 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400; Nov. 15, 8 pm, Flint Center, De Anza College, Cupertino, 257-9555; $6.50-$4.50.

continued next page

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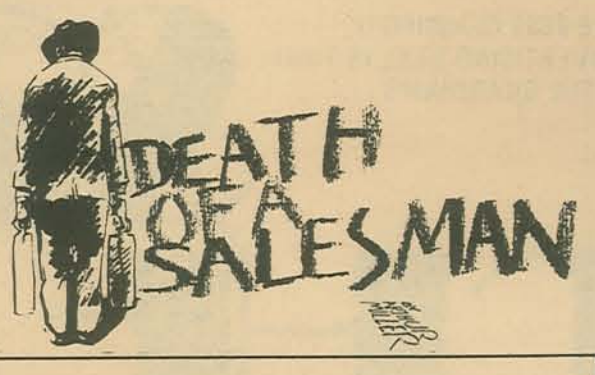
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	12	13	14
	19	20	21

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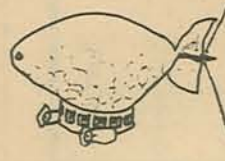
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continued from previous page

Mozart Festival with SF Symphony Fall Orchestra: program II, Christopher Eschenbach conductor and pianist, including Overture to "The Marriage of Figaro," Nov. 13, 8 pm, Zellerbach Hall, UC Berk., 642-2561; Nov. 14, 8 pm, Palace of Fine Arts, 3601 Lyon, SF; program III, with Niklaus Wyss conducting, guest soloists in "The Impresario," plus other music, Nov. 19, 8 pm, Zellerbach Hall, UC Berk.; Nov. 20, 8 pm, Flint Center, De Anza College; Nov. 21, Palace of Fine Arts, SF; $7-$5, 642-2561 and major agencies.

South Indian Dance, Nov. 14, 8 pm, with K. P. and Katherine Kunhiraman; East Bay Music Center, 28th/Nevin, Richmond, 234-5624, $2.50/$1.50 srs., students.

Nova Vista Symphony Orchestra season opener, Nov. 14, 8 pm, Beethoven's First Symphony, two by Copland and more; Flint Center, De Anza College, Cupertino, 948-8590 or 257-5550, $2/$1 srs., students, children.

1750 Arch Street: G. S. Sachdev, Nov. 14, classical North Indian ragas; violinist Franklin Foster and pianist Eugene Gash, Nov. 15, featuring music by William Grant Still and Brahms; pianist Barry Taxman, Nov. 21; Idris and Margo Ackamoor, Nov. 22; all 8:30 pm, 1750 Arch, Berk., 841-0232, $3/$2.50 students/$2 srs.

Santana and Toots and the Maytals, Nov. 14-15, 8 pm, Winterland, Post/Steiner, SF, $6/$5.50 advance, dial TELETIX.

Ali Akbar Khan and Zakir Hussain, Indian music, on sarod and tabla, Nov. 14, 8 pm, San Rafael Improvement Club, 5th/H, San Rafael, 454-6264, $3.

Guarneri String Quartet, Nov. 14, 8 pm, and Nov. 16, 2:30 pm, Dinkelspiel Aud., Stanford U., 497-4317, $5.25-$4.75/$3 students.

Rory Gallagher and Gary Wright, Nov. 15, 8 pm, San Jose Civic Aud., 145 San Carlos, San Jose, $6.50/$6 advance; and with the Atlanta Rhythm Section, Nov. 16, 8 pm, Winterland, Post/Steiner, SF, $6/$5.50 advance, dial TELETIX.

SF Opera (starred performances sold out, for standing room at $3.50 line up well ahead of curtain): Verdi's "Simon Boccanegra," Nov. 14, at 8 pm*; Massenet's "Werther," Nov. 15 at 1:30 pm; Giordano's "Andrea Chenier," Nov. 16 at 2 pm* and Nov. 21 at 8 pm*; Puccini's "Il Tabarro" and "Gianni Schicci," Nov. 15 at 8 pm*, Nov. 18 at 8 pm, Nov. 23 at 2 pm*; Mozart's "The Magic Flute" (in English), Nov. 19 and 22 at 8 pm*; all at SF Opera House, Van Ness/Grove, SF, 431-1210, tickets remaining for these performances are $21.50-$18.50.

Jeanne Stark and Julian White, favorite local pianists, team up for the first time, Nov. 16, 3 pm, Gallery of California Art, Oakland Museum, 10th/Oak, Oakl., 273-3041, free.

Mose Allison Trio, Nov. 16, 4:30 pm, Bach Dancing and Dynamite Society at the Pete Douglas Beach House, Miramar Beach, between Medio and Magellan off Hwy. 1 near Half Moon Bay, 726-4143, $3-$2.50.

Marin Symphony, season opener, Nov. 16, 7:30 pm, with guitarist Narciso Yepes, featured in Rodrigo's Fantasia para un Gentilhombre plus William Schuman's New England Triptych and Beethoven's Seventh; Marin Veterans' Memorial Aud., San Rafael, 456-0800, $4/$2 children.

Oakland Symphony, Nov. 18-19 at 8:30 pm and Nov. 22 at 11 am, featuring pianist Valentin Gheorghiu performing Rachmaninoff's Rhapsody on a Theme of Paganini and works of Piston and Frank; Paramount Theatre, 2025 Broadway, Oakl., 465-6400, $7.25-$3.25.

Nikolais Dance Theatre, Nov. 19, 8 pm, Flint Center, De Anza College, Cupertino, 257-9555; Nov. 20-21, 8 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400; $6.50-$4.50.

10 cc, Savoy Brown and Eddie Money, Nov. 21, 8 pm, Winterland, Post/Steiner, SF, $6/$5.50 advance, dial TELETIX.

John Hamilton plays harpsichord, Nov. 21, 8 pm, including Frescobaldi's One Hundred Variations on Passacaglies, Hertz Hall, UC Berk., 642-2561, $3/$1.50 students.

Cellist Ron Thomas with Kodaly's Solo Sonata and works by Schumann, Beethoven and Schubert, Nov. 21, 8 pm; Tresidder Lounge, Stanford U., 497-4317, $3.50/$3 students.

Crosby and Nash, Nov. 21-24, 8 pm, Zellerbach Aud., UC Berk., $6.50-$4.50, dial TELETIX (50¢ service charge) or 642-2561.

Chinese American Youth Orchestra plays Chinese and Western music, Nov. 22, 7:30 pm; Chinese Culture Center, 750 Kearny (3rd floor), SF, 986-1822, $1.50/$1 advance.

Stephen Stills, Nov. 22, 8 pm, Maples Pavilion, Stanford U., $6.50-$5.50, dial TELETIX, or 497-4317.

Jimmy Cliff, Nov. 23, 8 and 11:30 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400 or dial TELETIX, $7.50-$6.50.

Composers Cooperative, Bay Area composers presenting chamber works by Elinor Armer, Jules Langert, Valerie Samson and others, Nov. 23, 3 pm; Gallery of California Art, Oakland Museum, 10th/Oak, Oakl., 273-3401, free.

Infinite Sound in concert, Nov. 23, 8:15 pm, with contemporary African-American music; Live Oak Theater, 1301 Shattuck, Berk., 841-5580 or 849-4120, donation.□

CLUBS

SAN FRANCISCO

Boarding House: John Prine, Nov. 20-22; 960 Bush, 441-4333.

Cromwell's: Dave Alexander Band, Tues.-Wed.; Viva Brasil, Thurs.-Sat.; 25 Trinity Place/Montgomery, 982-5424.

El Matador: Mose Allison, through Nov. 22; then closed for vacation through Dec. 29; 492 Broadway, 434-2913.

Family Farmacy: Billy Astrodites and Billie Duncan, Thurs.; Rachel Gladstone and Cayuse, Fri.; Becky and Music Wheel, Sat.; Jim Blose, Sun.; 4344 California/6th Ave.; 688-7755.

Great American Music Hall: Maria Muldaur, Nov. 17-19; Thad Jones/Mel Lewis Orchestra, Nov. 22-23; 859 O'Farrell, 885-0750.

Gullivers Pub: Scratch is Back, Mon.; Ragged but Right, Tues.; George and Al, Wed.; Bernie Jay, Thurs.; Good News, Fri.; Michael DeJong, Sat.; Good News, Sun.; 348 Columbus, 982-0833.

Keystone Korner: Michel Urbaniak and Ursula Dudziak, through Nov. 16; Stan Getz, Nov. 18-23; Ali Akbar Kahn and John Handy, Nov. 25-30, plus Jon Lucien, 750 Vallejo, 781-0697.

Mooney's Irish Pub: Good Morning, Wed.; Charlie Hickox and his Heroes, Thurs.; Kingdom Come, Fri.-Sat.; Mona Little, Sun.; 1525 Grant, 982-4330.

Old Waldorf: Albert Collins Blues Band with Douglas Coinman, through Nov. 15; Andy Kulberg and Trevor Veitch, Nov. 16-17; California/Divisadero, 921-3050.

Paul's Saloon: bluegrass jam, Tues.; High Country, Wed. and Fri.; Good Ole Persons, Thurs. and Sat.; Sonoma County Line, Sun.; 3251 Scott, 922-2456.

The Scene: Tommy Smith Trio, Nov. 13-16, with special guest Bob Drew; Tommy Smith Trio, Nov. 20-23, with special guest Sonny Lewis; 2301 Fillmore, 567-0593.

United State Cafe: Gabriel Gladstar, Nov. 13 and 20; Jumpin' Jupiter, Nov. 14; Palace Monkeys Poets Band, Nov. 15; open mike, Nov. 17; Life Is Color Concept, Nov. 18; Laura Allan, Nov. 19; Honey Creek, Nov. 21; Bobby Kent and the Christian Cadillac, Nov. 22; 1538 Haight, 864-9559.

EAST BAY

Bacchanal: Betty Kaplowitz, Nov. 16; Chris Orr and Shelia Sexton, performance in 3-D words; 1369 Solano, Albany, 527-1317.

Bishop's: homemade music, Nov. 13, bring your instrument; women's night, Nov. 14, with Cheryl Hoenemeyer; Before and after the Coup, Nov. 15, slide show by Non-Intervention in Chile; Louise Colbert, Nov. 16; community meeting, Nov. 17, 7:30; energy meeting, Nov. 19, 3 pm; What Happens when an Underpaid Cook Visits Yugoslavia? Nov. 20, slides and talk; Ways of Meringue, Nov. 21; Gary Lapow and Dan Goldensohn, Nov. 22, Songs from Two Brothers; 1437 Harrison, Oakl., 444-9805.

Cafe Valerian: Lawrence Hammond, Nov. 15; Ray Park and friends, Nov. 22; 4218 Piedmont, Oakl., 654-6321.

Freight and Salvage: the "So-Called Band," Nov. 13; South Loomis Quickstep, Nov. 14; Silver String Macedonian Band, Nov. 15; hoot, Nov. 18; Bluegrass Cardinals, Nov. 20, Lawrence Hammond and the Whiplash Band, Nov. 21-22; 1827 San Pablo, Berk., 548-1761.

Gentleman's Quarters: Marvin "The Candy Man" Handy, Nov. 14-16; Daryl R. James, Nov. 21-23; plus disco from 11 pm-6 am; 5018 Telegraph, Oakl., 547-4583.

La Pena: Kemy and Mario, Nov. 14; Sining Bayan in concert, Nov. 15; benefit for Hard Times Conference, Nov. 16; benefit for Puerto Rican Socialist Party, Nov. 18; film series, Nov. 19, with "Blood of the Condor"; benefit for Centro Legal de la Raza, Nov. 20, music by Jose Luis Orozco and Flor del Pueblo; Kemy and Mario, Nov. 21; Grupo de Liberacion, Nov. 22; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: open mike, Nov. 13; Annie Lore and Gold Sulphur Springs, Nov. 14; "Cycles," Nov. 15, presented by Expoetry Express; Rogers and Bergen, Nov. 16; poetry, Nov. 17, with Sandro Ruski, Kathy Teller and Paul Lacer; Jean Desarmes Reggae Blues Band, Nov. 18; Oo-Bop-She-Bam, Nov. 19; Becky Thompson, Nov. 21, plus Michael P. and Michael Stewart; Bay Area Comedy Troupe, Nov. 22; Rosie and the Riveters, Nov. 23; 2516 Telegraph, Berk., 841-9070.

Odyssey: hoot, Mon.-Tues.; Richard Harley Brown, Wed.; Vilma, Thurs.; Bernie Jay, Fri.; George and Al, Sat.; jam, Sun.; 2033 San Pablo, Berk., 841-0902.

Starry Plough Irish Pub: Sean and Melissa, Nov. 13, Graineog Ceili Band, Nov. 14; High Country, Nov. 15; BeBe K'Roche, Nov. 16; open mike, Nov. 18, call at 7 pm to sign up; Flatlands Oakum Band, Nov. 19; 3101 Shattuck, Berk., 848-9560.

NORTH-SOUTH

Andy Capp's: Gary Smith Band, Nov. 13 and 20; Helix, Nov. 14-15; Glide, Nov. 19; Fever, Nov. 21-22; 157 W. El Camino, Sunnyvale, 736-0921.

Country Road South: 1843, through Nov. 15; East Bay Stroke, Nov. 16-17; Highway One, Nov. 18-22; New Memphis, Nov. 23-24; 1425 Burlingame Ave., Burlingame, 343-7170.

MacArthurs: the Eli Band, Nov. 13-15; Romona, Nov. 20-22; 218 Sir Francis Drake Blvd., San Anselmo, 453-8600.

Odyssey Room: Brotherly Love, Nov. 16, 23; Butch Whacks and the Glass Packs, Nov. 17; Scare Crow, Nov. 18-22; Lydia Pense with Cold Blood, Nov. 24; 799 E. El Camino/Wolfe, Sunnyvale, 245-4448.

Sleeping Lady: Laura Allan and Noel Day, Nov. 13; Cathy Hudnall and David Mackay, Nov. 14, plus Will Power; Bill Vitt and friends, Nov. 15; Act III plus Carolyn Jayne, Nov. 16; poetry, Nov. 17; Elgin Tight Band, Nov. 18, hoot, Nov. 19; Chic Edwards and Honey Creek, Nov. 20; Harmony, Nov. 21; Dave Alexander, Nov. 22; the Stardusters featuring Pamela Polland, Nov. 23; 58 Bolinas Rd., Fairfax, 456-2044.□

GAY

Extraordinary People, Nov. 13, 6:30 pm, one gay woman's perspective on organized religion in America, with Sally Gearhart; on KQED Open Studio, KQED Channel 9, 864-2000.

Lesbians in Law discussion series, Sun., 4-6 pm, through Nov. 23, Full Moon Coffeehouse for Women. 4416 Eureka/18th St., SF, 864-9274.

Gay Men's Massage weekend, Nov. 14-16, Orr Hot Springs, Ukiah, with a Lavender U. massage teacher, 929-0883, $50, space limited (lodging, 5 vegetarian meals included).

Gay Self Defense and Body Awareness class, every Sat., 3 pm; 15 Lafayette/Mission, SF, 826-2631 or 771-1450, $1 donation.

Gay Married Men's support group, ongoing rap for gay men also living inside marriages; Wed., 7:30 pm, Pacific Center, 2329 San Pablo, Berk., 841-6224.

Gay problem drinkers group, for problem drinkers and those close to them; every Tues., 7:30 pm, Pacific Center, 2329 San Pablo, Berk., 841-6224.

Society for Individual Rights membership meetings every Wed., 8 pm; also job counseling. Tues.-Fri., 10 am-1 pm; 83 6th St./Mission, SF, 781-1570.

"Andy's Donuts—Center of the Universe," photographs by David Greene, through Nov. 15 at (where else?) Andy's Donuts, 460 Castro, SF.

American Indian Gays (women and men) are forming an organization, to get involved call 431-2553.

Daughters of Bilitis, regular drop-in raps every Mon., 6-9 pm, 1005 Market, Rm. 402, SF, 861-8689.

Open Lesbian Rap, every Tues., 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343.

Fruit Punch, gay men's radio, every Wed., 10 pm, KPFA (94.1 FM), 848-6767.

Lesbian Rap, every Thurs., 8 pm, South County Women's Center, 25036 Hillary St., Hayward, 537-2112.

Gay Men's Rap, every Fri., 7 pm, First Baptist Church, Dana/Haste, Berk., 654-1578.■

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PERSONALS

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Loving man wants woman 20-30, friendship (more by consent). Bob, Box 883, Kentfield, 94904.

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Wanted: warm, loving, well-to-do professional woman who likes children and desires a relationship with an indolent, literate, sometimes witty closet lesbian who likes the good life but can't afford it. No living together. Only feminists need write. P.O. Box 576, Tiburon, CA 94920.

Man, 50, fun-loving, caring, active, together, transactional analysis student; seeks counterpart for open growth relationship, 965-1372.

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Bill Christie, if you're back from the East, please call Liz, 751-6531.

I am gay, 36, looking for a feminine, warm, attractive, articulate, mature, sensual, loving woman who is interested in the arts, traveling, out of doors, healthy living with humor. If interested please call 648-9383 between 5 and 6 pm and ask for Emilie.

David S., on holiday here from Boston has confided that the aforementioned city is lousey with the dread hairy-eyed gazing beetle.

Bi-Guy to meet Bi Oriental, Eurasian, Polynesian chick. 18-30. Into good life/fun, parties, beaches, trips, meeting groovy swinging people who also like to just stay home and groove on TV and good food. 437½ Hyde, Box 157, SF 94109.

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Intensive and follow-up. Five years experience. Sliding scales. 20 Mather Road, San Anselmo, 456-4588.

Primal-based, supportive feeling Therapy (intensive, individual, groups). Reasonable fees, experienced facilitator. Ruth, 454-6258, 388-0560.

Center for Feeling Experience
Intensive growth process based on the primal experience. Free interviews. PO Box 452, San Rafael 94901 (415) 488-4523.

COUNSELING ALCOHOL & FAMILY
Therapy for Alcoholism Problems. Licensed MFCC, Clinical Psychologist, Recovering Alcoholic. Phone 826-3282.

Richard Morril, Ph.D. Specializing in short-term, reality counseling. Fees based on ability to pay. Phone: 863-5524.

THE CLEARING
Primal opening and personalized growth experiences to help you shape your own life. Short term intensives available. Four years experience at established clinic. Reasonable. P. O. Box 835, San Rafael, 94902. 457-4622. We'll return your call.

Gay Counseling Service
Individual short and long-term counseling for men, women. Pacific Center, 841-6224.

CREATIVE DIVORCE
Decision making. Lawyer referrals. Separating with some peace of mind. I can help. Aylee, 681-4055.

PSYCHIC COUNSELING
Higher-Self channeling. Past life readings pertinent to this life experience. Julien, 661-7614.

LifeWorks
New energy for living. For people in transition, divorced, those who have lost loved ones. Free introductory evenings: Wednesday, Nov. 19, Tuesday, Nov. 25, 7:30 pm, 1776 Union St., SF. Information: 567-7766, Robert W. Cromey, Licensed Therapist, Director.

Individual Counseling
Private professional atmosphere for you to express yourself, sort out confusions, and grow toward realization of goals and productive human relationships. Reasonable rates. (415) 776-5911.

EMPLOYMENT

??? Extra Income ???
Sell Unusual African Jewelry to Friends/Co-workers. Details, Call Mel, Evenings. 387-1476.

Fill that extra room with another human being! Advertise in the Guardian Classifieds, "Share Rentals" category. Give us a call at 824-2506.

FEMALE MODELS wanted for nude glamour photography. Playboy-Penthouse quality. $50/hr. 388-9375, eves. & weekends.

Original/beautiful handmade clothing wanted for new shop in North Oakland. Call 655-7461.

Real estate sales. Opportunity for exc. income to licensed motivated individual. Call Paul Langley & Co. for appt. 621-8450.

The Bay Area Actives Directory, a new publication with a singles emphasis seeks responsible person to run small Berkeley office. Required interest in singles lifestyle, high energy, flexible hours, sales ability & typing. Call 527-0222.

ACCOUNTANTS - BOOKKEEPERS
Temporary assignments. Apply 681 Market St., Accountants Temporary Staff. Call 495-TEMP.

Person Friday, 25-30 hrs. per wk., low-key atmosphere, fine detail, no smokers, 421-8640.

THE SAN FRANCISCO
BAY GUARDIAN

MARIN & PENINSULA
EAST BAY - HIGH ENERGY
Persons wanted to get new outlets for the Bay Guardian. Stores carry Guardian on consignment & make money. You sign them up & make money. Car helpful. Call Eric at 824-7660 for interview between 10 am and noon.

PHONE SOLICITORS
We often have openings for phone solicitors: part-time, evening hours. If you have a good telephone voice and enthusiasm for the Guardian, call Jerry Sager, Monday-Thursday, 2-5 pm at 824-7660 for details.

Windowshop for a living. Find new outlets for the Bay Guardian. Salary plus commission. Call Eric at 824-7660 for interview between 10 am and noon.

Consumer reporter — strong newspaper/magazine consumer investigative writing and editorial experience necessary. Demanding, impossible job. Send resume, samples to: C.R., Bay Guardian, 2700 19th St., SF, CA 94110.

BE A GUARDIAN ANGEL
For each 4 hours you volunteer (eves. preferred), we will rain a Guardian subscription on your head (or the head of your choice). Steep yourself in the redolent atmosphere of alternative journalism! Call Jerry, 824-7660, Mon.-Thurs., 4-9 pm.

ADVENTUROUS?
Help the Guardian subscription department in its quixotic climb through a mountain of paper for 4 hours in exchange for an exhilarating Guardian subscription and a feeling of accomplishment. Sign up with John at 824-7660.

Recreation specialist to develop programs in multi-racial SF neighborhood. Background in recreation and/or community organizing desired. Salary $1165 per month. Call 239-9050.

ARE YOU UNEMPLOYED?
Having problems collecting unemployment benefits? Free unemployment insurance counseling; learn your rights! Not a gov't agency. Workers Rights Center, Mon.-Sat. 10-1, 6025 Shattuck Ave., Oakland 653-5510. East Bay callers encouraged.

EMPLOYMENT WANTED

SCIENCE/MEDICINE EDITORIAL WANTED
Prolific, award-winning writer/editor on scientific, technological, and medical topics seeks new editorial position. Unusually well-qualified: 7 years journalism experience including full-time science magazine reporting; industrial science communication experience in basic and clinical science; Ph.D. in a basic science, Master's in public health. Output ranges from stories for the layman to scholarly contributions in scientific journals. Highly regarded by present employer as sole writer/editor of a 55,000 quarterly professional-oriented science, medicine, technology magazine, but seeks new challenge in mainstream journalism or industrial or university position. Guardian Box 10-4-B, 2700 19th St., SF, CA 94110.

Experienced, resourceful person to do plant care, housework, painting, errands (have car), typing. Merry, 863-3522.

ORDERLY
Will care for patient at home or hosp. Martin, 32 Crest, San Anselmo, 94960.

Unemployed N. J. lawyer with undergraduate physical science background seeking writing/research/other position in stimulating work environment. Call Kevin at 549-3235.

Experienced Film, Video, Cameraman, Editor, Soundman, B.A. Own Video Equipment, seeks production, teaching position. 453-3296.

Wanted: Meaningful work. Experienced in business management, public relations, advertising, counseling, (sex/women's health), film distribution. Call Magi Discoe—661-4121.

Experienced and versatile soundman needs work. Full or part time welcome! Steve O'Neill—431-8117.

ENTERTAINMENT BILLBOARD

FESTIVE BAROQUE
CHAMBER MUSIC
for your wedding, Christmas party, or art opening. Call Alan 864-6030 or Gretchen 661-9857.

TIMESPHERE
Gallery Theatre Company
Friday, Saturday, Sunday 8:30 pm
Margaret Jenkins Dance Studio
2005 Bryant Street
Reservations 864-7101

GOING DISCO?
Let FOCALWEST LIGHTING COMPANY help. Special effect lighting, sound, and design. (415) 391-2435.

Talented Classical Guitarist, 10 beautiful years. Seeking engagements, i.e. campus, private parties, weddings, clubs, restaurants, etc. Minimum working wage. Sergei Bassehes—564-6554. Will accept professionally oriented students.

FOOD

ALL AND EVERYTHING CATERING
Entertainment and Food. Dinner Parties, Weddings, Etc. Reasonable Rates. 387-3758.

NATURE'S SUNSHINE HERBS AND TEAS
The first herbs in capsules. For list and prices, write: Kountry Kitchen Products, 77 Granada Drive, Corte Madera 94925.

DELIGHT YOURSELF
SUMPTUOUS
VEGETARIAN CATERING
Daisy's Delight, 1583 Univ. Bkly, 845-1966

GROUPS

ASSERTIVE BEHAVIOR WORKSHOPS
MEN AND WOMEN
8 Week Series. Small Group
VIDEO FEEDBACK
Ronald Greene, Ph.D.
Mary Kelley, R.N., B.S.
SOCIAL LEARNING CENTER
20th Ave. and Irving, S.F.
For Information Call 665-7566

Group openings - men for mixed group. Co-leaders trained in gestalt and process therapy.
Call Rene Tihista, L.C.S.W.
398-2266 days 668-1282 eves.
Mary Sorkin L.C.S.W.
567-4666 days 692-4773 eves.

DIVORCE SUPPORT GROUPS
Deal with loneliness, new lifestyle. For information call Sandy McCulloch 526-3322 Weekdays.

ORR SPRINGS RETREAT
An ideal place for therapy groups workshops or just to relax. Come and enjoy hot mineral baths, swimming pool, exquisite food, beautiful seclusion at our retreat - community 3 hours north of the Bay Area. Group rate (10 or more) - $25 per person for a weekend for everything. Write: Orr Springs Assn. Star Rte 1 Box 7, Ukiah, CA 95482 (707) 462-6277. If you're not a "group" come anyway. Rates are slightly higher.

SF UNITARIAN CENTER'S SINGLES PROGRAM
LIB MEN LIB WOMEN - Meet new people, explore new ideas in small group discussions on topics of interest to single people. Every Monday at 7:30. Donation $2.
DOORS TO AWARENESS - An evening of awareness experiences focusing on relating deeply to others and on developing relationships. Every Friday, 8 pm. $3 donation.
1187 Franklin St.
776-4580

PAIRING GAMES
Enhance intimacy in all relationships. Focus on communicating deeper feelings, awareness, expressiveness, trust. We'll use gestalt, guided fantasy, sharing raps in warm Berkeley environment.
6-WEEK WORKSHOP-$30
Denny Bridgeman, 549-2269

SELF LOVE WORKSHOP
2-hour Wednesday evening sessions with Molly Willett, M.A., Humanist Psychologist and author of forthcoming book, LOVE FOR THE SELF. Men and women. $10/session. Twin Peaks, SF. Phone 388-3692.

Men interested in sharing their experiences in men's consciousness raising group call Willy. 549-0948, Berkeley.

HARRAD HOT SEAT
People meeting people in a structured, caring environment. Find what you want every Wednesday evening. Oakland, 492-37th Street at Telegraph. 654-2474. 7:30 pm. $2.

EVER THOUGHT ABOUT
living a sexually open relationship? A triad or group marriage? Would you like to meet people who are living these alternatives? This is the group for your. Harrad Life Institute, 414 Fairmount Ave. #201, Oakland, 652-9050.

ADVENTURES IN CREATIVITY
Shy? Want to overcome it? Dissolve the barriers that prevent you from totally experiencing youself and other people. Enjoy a safe, relaxed setting in groups or individual. Group now forming. Call 777-1323.

SINGLE AGAIN
Open Singles Group. Wednesday evenings, 7:45. $2. SF Jewish Community Center. 3200 California St. 346-6040. Program director: Barbara Zimmer.

GAY PROBLEM DRINKERS
Supportive group for gay men and women who want to stop drinking. Pacific Center, 841-6224.

PEOPLE ENGAGED IN ALTERNATIVE LIFESTYLES
A support group for women involved with bi-sexual men. P. O. Box 26703, San Francisco 94126.

T-A GESTALT GROUPS
Let go of old self-destructive ways and redecide how you will live your life. Weekly groups meet for series of 6 sessions, $50 or MediCal. Also occasional weekends and free introductory sessions. Call 548-7474.

CHALLENGES OF BEING SINGLE
Lectures, group discussions, socializing, and refreshments. Every Tues., 8 pm, with Charles Fracchia and Deborah Roberts.
Nov. 18—"Learning How to Ask."
1st Unitarian Church, Franklin/Geary, SF.

THE JOY OF SEX
TANTRA EXPERIENCE
FOR GAY MEN
Elevating sex to the Divine. A SF two-day workshop of games and exercises to enable Gay men to realize more fulfillment from relationships and sexual union. November 29th & 30th. 821-7392 answering machine, we will return your call or 332-2149. P.O. Box 792, Sausalito, CA 94965.

LifeWorks
Groups for people in transition. Discover new energy, new friends. Free introductory evenings: Wednesday, Nov. 19; Tuesday, Nov. 25, 7:30 pm, 1776 Union St., SF. Information: 567-7766, Robert W. Cromey, Licensed Therapist, Director.

SEXUAL GROWTH
means becoming more aware and affirming of self and others as unique sexual persons. On-going, weekly small groups for m/w of all sexual orientations. Flexible fees. For free consultation call Jack Morin, doctoral researcher and facilitator of sexual growth processes, 648-2417.

Berkeley discussion Group: The War Between the Sexes—Its Origin, Meaning and Cure. 843-4684.

TUESDAY NIGHT AT HOME
Share good feelings, meet fun people, beautiful Sunset home, fireplace, wine, goodies, rap, 7:30, 1854 23rd Ave., SF. $4.

EXPAND YOUR LIFE
Discover new ways to establish fulfilling relationships. Communication can produce happiness & intimacy. Attend our drop-in Sexuality Seminars, $3. Resource Center for Human Relations. 653-8901.

We are transvestites forming a group to share experiences, examine our oppression, and support one another through social contact. Call David 658-8295 (eve) or Guy, 752-6628.

GESTALT AWARENESS
...for women. Sun. Dec. 7, workshop with Ann Elizabeth Karen in Berkeley. 653-4688.

Share your talents. Put an ad in the Classifieds. For info call 824-2506.

HOME FURNISHINGS

RUGS, unclaimed, 9 x 12, $9.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

BEAUTIFUL FOLDING BEDS
Futon mats. Zafus. Extra warm comforters. Folds into couch, chair, cushion. Comfortable, compact furniture. Also folding and box wood frames. Order early for holiday guests.
The Golden Nagas
3103 Geary 752-7693

WOODEN SPOOL TABLETOPS
Unfinished $10-$15; finished $20-$30. Diameters: 3'9", 5'6", 6', 6'6". Evenings, 587-5589.

THE BEST OF TELEGRAPH AVENUE
is coming. A collection of the finest gifts from the Bay Area's most skilled craftspeople.

SITTING CUSHIONS &
Folding Mats patterned after functional Japanese designs. For meditation, yoga, sleeping, etc. Also available—comfortable drawstring pants. Fine quality materials, workmanship. Variety of colors and fabrics. Free Brochure.
ALAYA STITCHERY
Zen Center, 300 Page St., SF 94102
863-0249

INSTRUCTION

THE LUSTGARTEN TECHNIQUE
BODY CONDITIONING AND DISCO DANCING
Classes by Karen Lustgarten, Chronicle Exercise Columnist and the Bay Area Discotheque Consultant. Tone/condition unused muscles, or learn the newest Disco dances 285-1138.

HATHA/RAJA YOGA CLASSES
Daily classes in Hatha Yoga. Special Beginner and Intermediate courses. Meditation courses also. Teachers personally trained by Swami Vishnu-Devananda. Vrindavan Yoga Farm, Grass Valley, Ca. available for retreats. International Sivananda Yoga Community, 1385 7th Ave., SF. 564-2497.

EVENING FRAMING CLASSES NOW FORMING
Beginning, Intermediate, and Advanced classes in picture framing stressing basics of the craft, design theory, color selection and preservation framing. Complete course. For enrollment information call Aaron Smith, 563-7054 or 824-2272.

SELF-HYPNOSIS
Learn self hypnosis. Private and group sessions. One hour free consultation. Call Jean Richards 626-6649

PARHELION—A tutoring service for children with learning disabilities. Counseling also available. Phone: 626-4469.

Tutoring-Mathematics, Physics, Esten Buck (MA), 2542 Hilgard, Berk, 1st floor, rear. TH8-3346. Phone hours: 7-7:30pm. Rates reasonable.

CLASSES IN NATURAL COOKING
in natural environment
with emphasis on inexpensive and nutritious vegetarian foods at Orr's Hot Springs, naturally. $65 includes: tuition for 3 days, lodging & meals, & unlimited use of the hot mineral waters. For more info/reservations, call or write: Mitch Robuck, Star Star Route 1, Box 7, Orr Springs, CA. (707) 462-6277.

Beginners course in Karate for women starts Nov. 4. Again Jan. 5. 431-5657. $20.

HATHA YOGA
It's worked for 3000 years. Learn exercises to tone, balance your body; relax your mind. Excellant for beginners curious about Eastern health techniques. Easy, enjoyable. Monday 6 pm; Lutheran Church, 3126 22nd St., Tuesday 6 pm; Unitarian Church, 1187 Franklin. Call 567-8137 before 8 am after 8 pm.

POLARITY SEMINAR
With the POLARITY HEALTH INSTITUE from Mt. Shasta, and THE POLARITY CENTER OF BERKELEY. In the East Bay, November 29 & 30. $40. (415) 848-6460 or 444-7852.

Modern Language Workshops:
FRENCH*GERMAN*SPANISH*
RUSSIAN
(Also English for foreigners)
Experienced teachers/Private lessons.
(415) 989-4110/282-2992

PRE-RAPHAELITE DRAWING
19th century technique for teaching Academic drawing. Beginning—Advanced. Instructor teaches at C.C.A.C. Oakland, 834-5560.

PIANO LESSONS
Graduate performance degrees. Teaching experience with all levels. Beginning & Advanced students welcome. 524-7227.

Gourds, raw uncut. For musical instruments, etc. 25¢-$5. 841-5979.

Schwinn Sting-Ray b/bike; 2 yrs. gd. cond. $30, 564-9264.

Ross MacDonald in paperback. 10¢ ea. or trade. David 824-2506.

Used head skis, 185. Poles included. $50. Linda, 665-2327.

Fleeces. Wool, $2/pound; mohair, $2.50/pound. Paula, 653-2502.

Polyester filling/toys, pillows, etc.; 75¢/lb. 70 lbs. 668-6178.

Will pay $2 each for junk TVs, radios, misc. small appl. 751-2956.

Free scrap wood. For firewood, kindling, planters. Ray, 282-1711.

Kittens free to good homes. 8 wks. Cute, box-trained. 661-2678.

Wanted: "Tracy Nelson Sings Country" $5/best offer. 547-6820.

Crib/mattress, $40. GM loveseat, rkng hrse., other items. 885-6158 eves.

34 pc. yellow dish set—like new—$20—call 864-5864 aft. 3 pm.

Mini. tape recorder (Hitachi)—all accesories. $50/best offer. 826-7467.

Kittens, 1 calico & 2 orange/white, free. Berk., 849-2187, Cheryl/Eric.

8 digit pocket calculator with %; +/-; sq. root. $22—661-7538.

Well-proportioned young swain available for thrills & spills. Buzz 824-7661.

Alaskan Malamute, AKC, papers. 1½ yrs. well trained. $50. 524-9292, pm.

Meditation Pyramid—$15—Port., 5½' covered. Mike, 845-6370. X 420.

$2 $2 $ CHEAPOS

FOR SALE/WANTED ads only.
$2 for 2 lines or less. (about 10 words)

1. Ads **MUST** be private party ads.
2. Items for sale **MUST** be $50 or less.
3. Price **MUST** be included in the ad.
4. Wanted ads **MUST** include what you are willing to pay. ($50 or less)

ADS FOR FREE ITEMS WILL BE RUN FREE!
(You must say it's free in the ad)

Send to GUARDIAN CHEAPOS, The Guardian Building, 2700 - 19th Street, SF, CA 94110

Guardian Cheapos, The Guardian Building, 2700 - 19th Street, SF, CA 94110

2 $2 $2

Workshops in Gurdjieff-Ouspensky etc./$30 per month. 821-4094.

TO THE COMIC IN YOU
Mobilize your comedian for social & business ends, or for awakening your comedy writing/performing potential.
Supportive Workshops—552-2863

INSTRUCTION DANCE

CLASSICAL BELLY DANCE
Continuous classes for beginners. Authentic, graceful, joyous—for all ages. Trained, professional dancer. Excellent instruction. Kûçûk (Koochook) 626-1556.

Spiritual Dance
Classics, Modern Techniques, Hatha Yoga, Improvisations. Experience your human divine qualities. Karima—282-6037.

Learn to Dance
Discotheque or Ballroom. Group or private lessons. Ruvano Studio, 465 Geary St., 4th floor. 474-5660.

INSTRUCTION MUSIC

Folk Guitar
Theory, Tablature, Fahey Style. 8 years teaching experience, B.A., credentialed. Oakland. Juli Moscovitz, 532-5034.

Piano Lessons! Blues, jazz, rock, country, ragtime & beyond styles . . . Beginning thru advanced. Richard 285-5251, 282-6548.

Piano and composition. Serious, creative lessons. Barry Taxman, 2334 Cedar, Berkeley. 841-1911. $50/month.

Piano Lessons/Music Theory. Experienced teacher; B.M., M.F.A.-taught at University of Iowa. 434-2340/552-2944.

Guitar Lessons
All styles & theory. Bob the Smiling Professional. Both sides of the Bay. 763-6520.

LET YOUR FINGERS DO THE PICKING!
Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc. What do you want to play? 626-8097, late afternoons. Ask for Tom.

Piano Lessons: experienced teacher, performer; soloist SF Symphony, Berkeley Promenade Orchestra, Arch Street, Oakland Ballet; BA UC Berkeley, graduate student SF Conservatory. Joel Tepper, 547-1895.

MANDOLIN LESSONS
Old time American, French Canadian Irish tunes & technique, song backup. $5 per lesson. Valerie 282-2173, 824-7660.

PIANO & THEORY
By experienced SF Conservatory graduate, specializing in Beginners, Adults, and children from age 8.
346-5523 after 5 pm.

CLASSICAL/JAZZ FLUTE
Experienced, professional teacher accepting students, beginning through advanced. Studied with Pappoutsakis. Five years teaching experience. Erik, 864-4168.

VOICE
Strengthen Head and Chest Registers, Purify Vowels. Hour and Half-Hour Lessons.
Frank 752-2494

CELLO LESSONS
Teacher has openings for students. All ages welcome. Mr. Gardner, 841-4400.

Drums, Vibes & Marimba
Private lessons taught in San Francisco (Sonoma on Mondays). Doug Johnson—(415) 752-0666.

Put some rockin' in your stocking at the University of Funk. All the notes that are fit to hit. Rock, Blues, Jazz, Country, Funk. Lessons, Theory, Workshops. Register by Nov. 26 for Dec. 1 semester. Call for interview. 334-5702. Blue Bear Waltzes School of Music, 2403 Ocean Ave., SF.



LIFESTYLES

Perform marriages, enjoy travel discounts, tax benefits, etc. Become credentialed, legally ordained minister for $3 offering. Mother Earth Church, Dept. BG 17, 469 Pacific, Monterey, CA 93940.

DISTINGAY
Discreet Gay Introduction Service. Our only objective is in bringing two compatible people together.
777-1045.

WEST COAST PEOPLES COMMUNE
Writers, thinkers and creative people: help build a UTOPIAN SOCIETY. Monday night rap group 752-0773.

Sexually relating to more than one? Meet others that do. Come to encounter discussion group, $3 per committed/slightly committed relationship. Thursdays 7:30/10:30 pm, 626 Colby St. 239-7095

OPEN CIRCLES

THE HARRAD COMMUNITY
Growing closer through encounters, rap groups, intensives, growth seminars & social activities. Intro meetings: 1st Friday, SF Unitarian Church Franklin/Geary, SF, 7:30pm., 658-6353. 2nd and 4th Sundays each month, Berkeley, 1606 Bonita, at Cedar.

SINGLES!
Now meet someone really exciting and perhaps even date next week! To receive free information call: 421-3322 Anytime, DATIQUE.

Wanted: Men and Women, 30-45, to pursue gastronomical delights—monthly. Call Lois Anderson, 383-4949.

LOST & FOUND

Lost dog, SF State area: black spaniel mix, male, old, blue rabies tag. 626-8259.

METAPHYSICAL

Tarot Card Readings
Pay for Tarot and get a Psychic, or Palm reading free! 922-4414.

ASTROLOGICAL COUNSELING
Your chart, with progressions and transits, applied to life situations (compatibility, vocation, etc.) In-depth session with experienced, professional, Astro-phone-trained counselor. Sylvia Moon Mollick, 863-5178.

PALM READER
Past, present and future. Advice on all problems. Readings $2 with this ad. Call for directions and appointment. Madame Rachel, (707) 545-5568, (707) 545-7397

OTHER LIFETIMES UNLIMITED
Treat yourself to the real experience of discovering who you were in other lifetimes. Call for appointment: Deon, 564-7021/989-4217.

If you want a new beginning—if you want to dissolve into another person—Call Richard, 826-9989 after 6 or weekends.

Aura Portraits
Color drawing of the energies you emanate. Includes psychic cleanup and centering. Inquiries—Call Paula, 285-1733.

MISCELLANEOUS FOR SALE

NINE OF HEARTS
Custom Framing and Gallery
3372-22nd Street near Guerrero. Open daily until 6.

THE BEST OF TELEGRAPH AVENUE
is coming. A collection of the finest gifts from the Bay Area's most skilled craftspeople.

Quilts, old patchwork, $30 up. Also piano shawl, jaquard tapestry, afghan, wool comforter, etc. 653-9486.

Surplus Laboratory Chemicals, Huge Stock. Laquer Thinner, Mylar Plastic, Blank Circuit Boards. Half Price. 893-8257.

Oak swivel desk chair. $65. Antique English piano, upright. Needs work. $275. 524-9292.

Stenocord equipment including two dictaphones, one timemaster transcriber, stands, tapes. In good condition. $300. 781-6738.

MISCELLANEOUS WANTED

Pinball Machines Wanted!
We want your old flipper games, in any condition. Bill, 221-8825 anytime.

WE BUY HOUSEHOLD GOODS
Old furniture, dishes, rugs, silverware, drapes, linen, glassware, pictures, etc. Don & Michael, 285-9560.

Wanted: 16mm EFB film in 400/100 ft rolls, Polaroid 108 Color Pack 2 film, used Portapac batteries. Call 771-0544.

MUSIC

Have working repertoire for flute & guitar; need Flautist. Sergei Bassehes, 564-6554.

We buy used old guitars, banjos, mandolins, Martin & Gibson. The 5th String, 3249 Scott Street, 921-8282.

Instruction
Specializing in Music for Guitarists. Books/Sheets/Methods/Collections/Accessories. Classical to Jazz. Guitar Studio, 332 Gough St., 431-0511.

Music rehearsal space, equipment rental, PA rental. Folsom Studio. 1681 Folsom Street. 626-2614.

NEED A GIG?
Or looking to put one together . . . Call THE MUSICIAN'S SWITCHBOARD. Active contact and referral service. Information about rehearsal space, copyright information, lessons, and more. Call in San Francisco: 626-6853 Mon.-Fri. 10-6, Sat. 12-5.

PIANO TUNING AND REPAIR
652-6789

OUTDOORS

Custom-made down parkas, bags, vests & quilts. The most colorful down gear in the world. Call Ira, 526-4964.

PERFORMING ARTS

Want to work in broadcasting? Radio-Television career consulting. For appointment, call 863-1944. Fee.

LEARN TO JUGGLE!
IT'S FUN IT'S EASY
Low Cost Juggling Balls & Clubs
JUGGLER'S WORKSHOP
334-9313

ORIGINS:
PERFORMING IMPULSES
workshop for actors, writers, directors, dancers; with John Parkenson, director and Nancy Walter, playwright. 8 wks., begins 10/6/75, 7:30 pm, 1350 Waller. Info. 433-4130 or 626-6558.

WANT TO BE A
COMEDY WRITER?
LEARN TO WRITE AND SELL!
Exciting 8-week Eve. Course
CALL FOR BROCHURE
COMEDY UNLIMITED 333-3337

ACTORS/ACTRESSES/MODELS: Pilot video series now casting. Send photo/resume for more information. Unicorn International, 908A Grosvenor Plaza, SF 94102.

PETS

I am a young employed male of Shepherd-Husky extraction seeking to advance my career as night-watchman-companion. If you need by services, please call 586-1357.

Old English Sheepdog pups. AKC. Adorable, furry friends, excellent pedigree. W/37 champions. Also stud service. 223-8427 pms.

Passing out puppies? Put an ad in the Guardian Classifieds. Call 824-2560.

PHOTOGRAPHY

CAMERA REPAIR
Fast, Guaranteed Service. Free Estimate. Call 525-4202, East Bay.

Creative photographer, portfolio, portraiture, etc. done in studio or out. Custom color work done in my lab at reasonable rates. Bill—655-9101.

Want to trade my Nikon F body w/ prism finder plus 28 and 135mm Vivitar lenses for good rangefinder. Prefer used Leica w/fast normal lens. Call Jerry, Monday-Thursday 2-5 pm, 824-7660.

PROFESSIONAL SERVICES

TYPESETTING: quality compugraphic copy for books, brochures, etc. at really low rates. Also design, layout and printing. Call Kim or Jay at Publications Unlimited, 332-9100. Free estimates? Of course!

WEEKLY

Deadlines are Friday at 3:30

Send classified ads and payment to: BAY GUARDIAN CLASSIFIEDS,
The Guardian Building, 2700–19th St., SF, CA 94110
All ad costs must be paid before initial insertion.
No refunds or cancellations made after deadline.

Single Issue Rates

(Charged by the word. Phone numbers, "a", "and", "the" count as one word).

BUSINESS CLASSIFIEDS: $4.50 (minimum) for the first 15 words; 25¢ for each additional word. (If you charge money, or represent an organization, you are a business). 2 ISSUE MINIMUM

NON-BUSINESS CLASSIFIEDS: $3.25 (minimum) for the first 15 words; 20¢ for each additional word.

"Ask about bulk rates for style and content variability."

Style Options

(In addition to the minimum word rate.)

6 PT. CAPS ARE 15¢ PER WORD
11 PT. TYPE IS $1 PER LINE
24 Pt. Type is $2.50 per Line

SPACING CHARGE: (Centering, flush left, flush right.) 35¢ per line. One line per ad centered free.
GUARDIAN BOXES: $5/month. Mail forwarded ONCE 30 days after publication. We must have your name, address and phone number. All such information is kept confidential.

"Ask about inserting logos and line borders to make your ad stand out."

Discounts

15% DISCOUNT = one ad inserted in 6 consecutive issues.
10% DISCOUNT = one ad inserted in 4 consecutive issues.
5% DISCOUNT = one ad inserted in 2 consecutive issues.

"Ask about year and ½ year contracts for big savings!"

Publisher not responsible for ad errors beyond first insertion without notification.
All advertising is subject to publisher's approval as to text illustration and character.

Illegible ads will result in surreal classifieds:
PLEASE PRINT NEATLY

NAME _____ Number issues to run _____
If late, publish following issue? yes? no?
ADDRESS _____ Amount enclosed

CIRCLE CATEGORY:

Personals
Business Personals
Art Services
Arts & Antiques
Automotive
Boats & Sailing
Books & Publications
Childcare
Clothing
Computer Dating
Counseling
Employment
Employment Wanted
Entertainment/Billboard
Garage Sale
Groups
Home Furnishings
Instruction
Instruction - Dance
Instruction - Music
Lifestyles
Lost & Found
Metaphysical
Miscellaneous for Sale
Miscellaneous Wanted
Music
Outdoors
Performing Arts
Pets
Photography
Professional Services
Records & Tapes
Real Estate
Rentals
Rentals - Wanted
Rentals - Shares
Rentals - Shares Wanted
Rentals - Sublets
Rentals - Sublets Wanted
Rides
Schools
Special Notices
Travel
TV & Stereo
Unique Services
Vacation / Retreats
Women

HOME SERVICES SECTION:

Carpentry
Carpets / Floors
Design & Renovation
Electrician
Gardening
Household Repair
Locksmith
Misc. Home Services
Moving / Hauling
Painting
Plumbing
Roofing
Tile Setting
Window / Glass Repair

MAIL TO: GUARDIAN CLASSIFIEDS, THE GUARDIAN BUILDING, 2700 - 19th Street, SF, CA 94110

GUARDIAN CLASSIFIEDS GIVE US THE BUSINESS!

Call 824-2506 for more information

Peacock Patches. Custom sewing, women or men. Make it new or patch it better than new. 752-2440.

Mary Lou Peacock says:
"For the $27 I spent on my Guardian Classified ad, I've gotten over $500 worth of business!"





Ted Riegal says:
"Since the Guardian went weekly, I've had twice as many calls per week as I got before!"

SOLID CARPENTER
PUTS IT TOGETHER!
Plumbing and Electrical expertise as well. The man to call is Ted, 922-5311 after 5:30 before 9:00.

GUARDIAN CLASSIFIEDS GIVE US THE BUSINESS!

Call 824-2506 for more information

Professional writer, 7 years business experience will edit, write your newsletters, press releases, etc. Hourly or set fee. Call Mr. Brett 488-4166 anytime.

GUARANTEED
DRIVING LESSONS
"Since 1955 Safely"
Better Driving School
SF & Daly City 621-3366

ILLUSTRATION
LAYOUT & DESIGN
Guardian Staff Artist. Reasonable. Call Steve 668-2148 eves.

GRAPHIC ARTS SERVICES
Typesetting, Design, Layout, Illustration, Silkscreen, Photography, Research, Proposals, Budgets, Resumes, Forms designed.
MEDIA MATRIX 653-6728

TYPESETTING
Compugraphic: CHEAP especially to movement/community groups. Books, pamphlets, brochures, newspapers, leaflets. What's Your Line Graphics, 968 Valencia St., SF 647-8053.

Referral source for fine and performing artists. Also, placement services. Marin 453-5533 Weekdays.

SUPERGRAPHICS
Artists will design & paint original murals in your home or office. For estimates. 771-0293.

Peacock Patches. Custom sewing, women or men. Make it new or patch it better than new. 752-2440.

"Healing Touch" Massage, for yourself or as a gift to your best friends. Ron 824-4665.

EDITORIAL SERVICES
Writing, editing, collaboration, writing instruction: books, articles, business reports, professional papers, proposals.
EDITORIAL CONSULTANTS
397-0344

Let skilled hands unravel your knotted muscles. Michael McKinley does massage. $10/hr. or whatever. 626-8390. 8 am - 10 pm. non-sexual.

Ghostwriting: Professionals. Papers, theses. researching, etc. Original work, no files or duplications. Writers' Co-op 653-1823.

Haight Ashbury Switchboard needs volunteers who care about people. Services in information and referral, housing, food, clothing, medical aid, legal aid, crisis intervention, welfare counseling, rides, survival literature, mail and message drop for people who need it. Call the Haight Ashbury Switchboard at 387-7000 24 hours a day, 7 days a week.

GRANDMA'S
ANSWERING SERVICE
Use our number. $10 monthly. Courteous and cheerful. 861-5471.

THE BEST OF
TELEGRAPH AVENUE
is coming. A collection of the finest gifts from the Bay Area's most skilled craftspeople.

WASH N' WEAR HAIRCUTS
Terry's Haircuts
2286 Market Street 861-9445
Sassoon-trained, operating own station in relaxed environment.

Qualified acupuncturist & herbalist from Mainland China, with 10 years experience. Robert Kong, (415) 771-9561. Mon-Sat, 11am-3:30pm.

CHIROPRACTIC
HEALTH CARE CENTER
For Economically Limited
Thursday only
Call Dr. Barry Schenker
(415) 921-1448

SAGITTARIAN PRESS
Low prices on business cards, wedding invitations, envelopes, pamphlets, etc. 2977-21st Street, 282-9756. M-F 9:30-5:30.

MASSAGE
Swedish and pressure point. $10 first session. Non-sexual. Nita Putnam, R.N. and certified masseuse. 388-2033.

Competent, proofreading typist with an awareness of non-sexist language. I type for survival and am willing to negotiate to meet your needs and mine. 526-1539, after 6, Charlyn.

HAVE A LIVING MEMORY
I will record your weddings, recitals, etc. Prof. 4-channel tape recorder. 681-6368.

Gestalt approach to life problems for individuals and groups. Licensed therapist. 468-5553.

Typed copies from stenorette, cassette, manuscript. Steno available. Composition, Editing. Accurate, reasonable, confidential. Call 845-5617.

CAN'T GET A P.O. BOX?

Then come to SF's finest private mail service & get:
INSTANT BOXES
MAIL HOLDING
& FORWARDING
TEL. ANS. SER.
AMERICAN BOX RENTAL
437½ HYDE STREET
S.F., CA 94109
673-6542

—MASSAGE—
For the discriminating male who desires the personal touch of professionalism. Call John, 776-7287.

SAVE $$$'s
Why pay more?
Quality IBM photocopies. Most less than a nickel. We go as low as 3½¢ each. Also one day offset printing. Night hours, pick-up and delivery available.
276 Golden Gate near Hyde, 771-2400, M-F, 8-10; Sat., 12-7; Sun., 12-10. 1800 Market at Octavia, 9-6; Sat., 11-4. 2850 Geary nr. Masonic, 10-6; Sat., 11-4.

Polarity Center of Berkeley
Balance body energy, personal appointments with experienced professional. (415) 848-6460 or 444-7852.

CALL-IN DICTATION &
ELECTRONIC TYPING
24-hour/day automated phone-in dictation. Mag II personalized mailings. Delivery. $.06/line key-in; $.02/line playout. Phases: 845-4251.

TOP BANANA GRAPHICS
Design, Typeset, Paste-up, Writing, Silkscreen, Photography, Printing. Quality work/competitive rates. 2413 Franklin, San Francisco, 94123. 928-3928.

Sensitive, Nurturant Massage
Go elsewhere for sex. No fee—donations. 1-5 pm, Jenny, 431-2158. Hare Krishna.

I specialize in calligraphic printing. Let me handletter your invitations, announcements, holiday cards, etc.! Call Debbie, 428-1157 or 652-2519.

NEED A PHONE???
USE OUR NUMBER AS YOUR OWN
Business, Personal, Whatever
Courteous, Helpful, Efficient
$10 PER MONTH
SF 332-9100 Marin 388-0560

She massages with a particular care. And competes in quality only. Her place is private, unusually plush and clean. Call her at 332-9432 and relax. Non-sexual.

P.O. BOX?
NONE AVAILABLE?
COME TO POST RENT*A*BOX
FOR INSTANT BOX.
We receive, hold, and forward mail—Low-Cost Answering Service too!
CALL NOW—673-6023,
625 Post SF CA 94109.

MASSAGE
A soothing and relaxing massage. Call Milo Jarvis at 863-2842. Trained at the Massage Institute. Two years experience. A nonsexual massage.

Full Moon Sews
Alterations & Originals
Embroidery & Applique
Artistry Reasonably Priced
Marilyn—454-4849.

RECORDS & TAPES

Rockin' in Rhythm, Oldies but Goodies. For free brochure call: Remember When Music, tapes and recordings, 982-2925.

We buy used pop and jazz albums. Berigan's Records, 2887 College Ave., Berkeley, CA 549-0272.

REAL ESTATE

HUNT, CAMP, RELAX on this 160 acre parcel. Joins Mendocino National Forest, pine and fir timber, excellent hunting priced as low as $200 per acre. Easy terms. United Land & Timber Realty, 812 N. State St., Ukiah, CA. Phone (707) 462-8641 Evenings (707) 462-6208.

I have 20 acres Mendocino land and 10 acres Lake County property for sale. Both have water, view and good access. I'd like to share maps and pictures with interested folks. Owner financed. Call Shelly at 332-6526 or 841-6500.

RENTALS

MARIN HOMEFINDERS
Marin County Shares and Rentals
call 332-1583, seven days
Call-in Service; Fully Computerized

FOR LEASE
3,000 SQ. FT. of carpeted, draped & partially finished space on the 2nd floor of the Guardian Building. 2-year lease, 12¢/sq. ft. 1st year, 15¢/2nd year. Drop by at 2700-19th St. (19th & York) or call Deborah, 824-7660.

Sunset house, 3 bedroom, quiet area, garage, electric kitchen. References. 586-9030.

RENTALS WANTED

$185 North Beach 5 room apt. (perfect)...offering in trade for 2 smaller NB apts. Call 989-1659.

Loving care for your 4 to 6 bedroom home. After Dec. 1. Quiet, financially responsible professional adults. References available. Call Al days: 543-4405.

$50 REWARD DEC. 1 RENTAL
Professional woman, 30, needs 1 bed or large studio suitable for business entertaining: attractive street view. Prefer older building, high ceilings, Pacific Heights. 497-7332 days.

FINDERS FEE
$50. Help ideal tenant, mature responsible woman—find super Berkeley cottage or flat. Love trees, privacy. No stucco or ticky-tacky. Can pay up to $300. References. 235-6717.

Artist needs studio work space. Call Mike—665-6578.

RENTALS SHARES

S.F. ROOMATE REFERRAL SERVICE
$6 fee. List your vacancy free.
564-6888, Mon.-Sat., 2-7 pm.
451 Judah St., near 10th Ave.

NEED A ROOMMATE?
San Francisco Roommates Bureau. Since 1967, servicing the Bay Area. Fee guaranteed. Singles, co-ed, parents, straight and gay. 956-6499.

We Want to Sell Your Property

Colonial Realty & Investment Company

2323 Irving Street
Call 564-1100

Country women looking for same (Gay or Feminist) to live in Santa Cruz mountains with us. (408) 423-1777, 1320 Redwood Dr., Santa Cruz.

BERKELEY CONNECTION
Hundreds of shared homes on file in the East Bay.
Daily publication of available rentals
845-7821
2840 College Ave., Berkeley

Share spacious, 3-bedroom house in Oakland with straight male. View, laundry, garage, yard. Desire professional. Man or Woman. $140 plus utilities. 532-4253 evenings.

Share North Lake Tahoe condominium. Winter months. Near most large ski resorts. $190 for five month season. 849-4241. Evenings.

SHARE MELLOW-WOODSY MILL VALLEY HOME
with woman writer/psych. grad student, into organic living. Furnished 2-bedroom, fireplace, privacy, $165. 388-9062.

Three women seek fourth. Noe Valley. $87.50 plus. 282-2992 between 6 and 9 pm.

COMMUNAL LIVING GROUP
for persons involved with the helping professions & healing arts who want to explore themselves & their relations with others. Share work, play, love & good vegetarian food in our large brown shingle home in Berkeley. Call 843-5267.

Share beautiful Bernal Hill view apartment. No tobacco. $105/month. Prefer feminist consciousness or bi/gay. 826-4388.

If you are a creative woman, single, or with a child, looking for a home, this may be for you—large room in Richmond district home, near beach. Own bath and entrance, share kitchen. I am a young woman, into the arts, yoga, with 2 children, looking for the right person with whom to share my home. Rent $175.00. 752-5497.

Roommate wanted to share comfortable 2 bedroom Victorian house. Available now or Dec. 1. Call Peggy, 584-4168. $130.

Female roommate wanted to share apartment in the Sunset. Call 665-2306 after 5 pm. Rent negotiable.

F/M for private grdn. apt. with bath and private entrance. Tw. Peaks area near bus station. $115 mo. incl. utilities. 731-4394.

Woman or man to share spacious sunny 3br Noe Valley apt. with 2. Relaxed neighborhood. $89.50/mo. & util. 282-9948.

Straight woman, Grad. student to share spacious beautiful flat with 2 other near Mr. Sutro. $145/mo., util. & deposit. 661-7076.

$135. Lovely Pacific Heights home. Completely furnished. Bedroom available. Call Barbara, Evenings, 563-1067.

Share roomy upper Noe flat w/couple, dog and cat. Quiet back bedroom. $100. 647-0337 Eves.

Female preferred for sunny, clean Richmond flat. $125. Call Paul, 7-9 pm—387-1780.

RIDES

Traveling somewhere? Need a ride or riders to share driving cost? Call SF Ride Center, 824-8397.

SCHOOLS

THE HEALIX CENTER
60 Douglass St., SF 94114
(415) 861-1890
workshops
Nov. 15, Consciousness, Crystals & Plants. Experimental techniques working with the impact of inanimate objects and conversation with plant life. Marcel Vogel, Ph.D., a research physicist whose work is acknowledged in "The Secret Life of Plants."
Nov. 18, An evening with Lama Ajari Pemchekov-Warwick, Guru of the Kailas-Shugendo Buddhist order. Subjects include spirituality & sexuality, and inner fire practices for health and spiritual advancement. 7:30 pm. Free.
Nov. 22, Iridology Workshop with Josh Carter, OD. Presentation of the system of Chinese medicine. With slides and charts on iris diagnosis, also laboratory session reading irises with professional equipment. 10 am-5 pm. $15 for the day.
Also Special Events, Classes, Lectures and Films, Call or write for registration and full calendar of events.

SPECIAL NOTICES

STOP
LOATHE, DETEST, DESPISE POLITICIANS?
An organization to STamp Out Politicians is being formed. For information send your name and address to Sam Bass, Guardian Box 10-1-C, 2700 19th St., 94110.

Host a student from Japan for 2, 3, 4 or 8 weeks through Berkeley Institute. Call 848-1322, M-F, 9-6. We help with expenses.

COMPLIMENTARY HAIRCUTS
By apprentices Tues.-Wed. evenings. Call noon either day for appt. Yosh for Hair. 989-7704.

New! At home, stop smoking program. Free 7 day trial. A guaranteed program.
SMOKE WATCHERS 922-1939

THE BEST OF TELEGRAPH AVENUE
is coming. A collection of the finest gifts from the Bay Area's most skilled craftspeople.

Free info, ideas for new church for religious and non-religious, Mark Terry, c/o Rhoads, Box 321, Mesa 81643.

Last week two electric typewriters were stolen from the Berkeley Women's Health Collective. Neither machine was covered by theft insurance. The Berkeley Women's Health Collective is a non-profit organization which endeavors to provide low-cost health care and health education to women who are unable to obtain these services elsewhere. We operate on a very low budget which does not allow for the replacement of even one typewriter. The loss is seriously interfering with our communication and thus our services. We cannot continue our work without support from other members of our community. Donations earmarked for our typewriter fund would be greatly appreciated. 2908 Ellsworth Street, Berkeley 94705. 843-6194.

TRAVEL

REASONABLE CHARTER FLIGHTS
Available year round. Ten different schedules. 843-1857/549-1995.
2903 College Avenue, Berkeley.

CHARTER FLIGHTS
Christmas flights to New York from $199, Chicago $159, London $339 roundtrip. Many other destinations throughout year. For lowest available airfares contact Studytrek International, 2125 Union St., SF (415) 922-8940.

CHRISTMAS AND NEW YEAR In Tahiti
$789.00 includes airfare, hotel and gala dinners. Also European, Orient charters and Winter Cruises.
Kaleidoscope 922-7922, 922-7926

Europe Schedule Immediate $422 Round Trip. Charter—Flights—Low-cost—World Wide. All Ways of Travel. Established 1969. Winship Travel, 988 Corbett, SF, 94131, 828-0072, 826-4217.

Man/Woman Navigator/Cook Team interested in long distance sailing to wherever. Call Susan (408) 438-1203. 1203.

LOW COST TRAVEL
Europe/$340 round trip. South America/$370. Eurail passes.
TRAVEL CENTER, 2435 Durant, Berkeley, 893-0900.

TV & STEREO

EID'S TELEVISION
Berkeley
Free Estimates - Quality, Honest Repair at Popular Rates. 25% Discount on all parts replaced, 6 month Guarantee on Work Done.
No Minimum Charge for Labor.
We service all makes, B/W or color.
Authorized RCA Service Dealer.
1702 Grove (near Virginia) Berkeley.
848-5000, Mon-Sat 11-6.

INSTALLATION of car stereo. Cassettes, 8-track. Fair prices, repair experience. Evenings, 665-7082. Keep trying.

FLATLANDS TV REPAIR
BERKELEY 548-8257
1776 University Avenue. An alternative repair shop. All types of TV's repaired at the lowest costs.
Free estimates. Auto radios, service calls, etc. 10:30–6:00 except Sunday.

Mission Electronics. 282-1177 Tue.-Sat., 11-7. Low rates, repairs, pick-up, buy, sell, trade stereos.

SPEAKERS Soundcraftsman "Lancers," oiled walnut, nice sound. Sell Quick! $115/pair. First reasonable offer. 841-2607.

UNIQUE SERVICES

The Sunday New York Times and Los Angeles Times delivered Sunday morning. San Francisco, Berkeley, the Palo Alto area, and southern Marin. MS III Co. 332-4790.

EXPOSE YOURSELF
to the Community. New Bay Area Video Directory needs listings and articles/artwork on local video. Karen, 586-0626 (days).

VACATION/ RETREATS

FOOLS RUSH INN
Mendocino lodgings in the rustic tradition - Cabins with kitchens, fireplaces, ocean views. $16-$26 per day. Weekly & winter discount rates. Phone (SF) 664-1100 or (707) 937-5339 or write: PO Box 387, Little River, Ca. 95456.

Kerosene Light
WILBUR HOT SPRINGS
22 miles from nearest town
2½ hours from SF
(916) 473-2306

RUSTIC OCEAN CABIN
Overlooking beach, near Bodega Bay. $50/weekend. Call Jim 626-4849, leave address.

Beautiful, secluded retreat—1½ hrs. No. S.F.—up to 20 people—lovely home, pool, garden, forest—$15/person/weekend—Call "Womanhill" caretaker. (707) 996-6519, evenings.

Secluded/Private
Room, 25x25, very personal, beautiful Santa Rosa countryside. Ideal for workshops, meetings, seminars. (707) 542-6014. PO Box 6282, Santa Rosa.

WOMEN

????PREGNANT????
FREE PREGNANCY TEST
Women helping women. Birth control/abortion counseling. Personal, confidential abortion care. Med. referrals, 24 hr. Health Information line.
WOMEN HELPING WOMEN
861-1302

WOMEN'S SWITCHBOARD
A free information and referral service for all women. Call 431-1414, 10am-10pm. Every day. We always need volunteers.

THE BEST OF TELEGRAPH AVENUE
is coming. A collection of the finest gifts from the Bay Area's most skilled craftspeople.

Films—Women on Orgasm and Reaching Orgasm. Panel discussion on Women's Sexuality. Monday Nov. 10, 8pm Le Conte Auditorium, 2241 Russell St., Berkeley. $3 donation. Resource Center for Human Relations. 653-8901.

Interviews wanted—women who fought off rapists, or who have avenged rapes. Possible publication—Anonymity guaranteed. 647-2318, Jenny.

HOME SERVICES DIRECTORY

CARPENTRY

CAMP BROTHERS
HOME REMODELING
CERAMIC TILES, SHEETROCK
Windows & Door, Patio & Decks
Insured Licensed 566-5215

LOFTBEDS
CUSTOM BUILT
$85, Free Design. Free Estimate. Raise your bed for instant space under it.
776-2231

SOLID CARPENTER PUTS IT TOGETHER!
Plumbing and Electrical expertise as well. The man to call is Ted, 922-5311, after 5:30 before 9:00.

CARPETS & FLOORS

Floors
FINE REFINISHING
AT REASONABLE COST
THE GROUND FLOOR
Daniel Paik
332-9100

Creative and Natural Floor Refinishing. Reasonable Rates. Free estimates and excellent references. Call Bob Poulin, 681-7925.

Professional Carpet Cleaning
Rotary and steam cleaning. High quality and reasonable rates. Call International Exchange, 653-6444.

Hardwood Floor Sanding. Capable and Experienced, Reasonable Rates. Phone us for an estimate at 626-3784.

DESIGN & RENOVATION

Custom cabinets & countertops direct from our shop/display room in Berkeley. TIMBERLINE, 2015½ Blake Street. 849-4481.

SHAKE-IT SHINGLING
Does your house need a face lift? We specialize in cedar shingle siding. For free estimates call 921-3850.

Woodworking
Custom cabinets and furniture, design assistance, antique restoration, free estimates. Experienced woodworker. Michael, 465-7677.

MURPHY AND ALLEN CONSTRUCTION
Kitchen and Bathroom Remodelling. Additions, Decks, Fences & Retaining Walls. All types of residential improvement. References. Call Jim Allen, 285-0826, before 8 am or after 6 pm, or leave message at 444-7411 between 9 am & 10 pm weekdays.

Supplies, crafted items, and places to sell them. You'll find them in the Guardian Classifieds. 824-2506 for more information.

ELECTRICIAN

Quality electrical work done with dispatch. Residential/commercial. 526-7768/848-7397.

ELECTRICITY
FRIGHTEN YOU?
I will install or remodel your wiring, repair motors and appliances, install safety devices. I guarantee. $7.50/hr. Call Kenneth, 548-4750.

GARDENING

HOUSE AND GARDEN WORK
General cleanup and maintenance, inside or out. Short or long term. Prefer East Bay. John, 548-4635

LOCKSMITH

LOCKSMITH
Protect yourself from rip-offs! Have a deadbolt installed. Locks installed on all doors at reasonable prices - guaranteed work. Call Larry at 456-8246, anytime.

DEADBOLT LOCKS INSTALLED
Lowest Cost. Free Estimate. Fast Professional Work. Prevent Burglaries. Phone Now!
776-2231

MISCELLANEOUS HOME SERVICES

GRANDMA'S HELPERS
Housecleaning, painting, carpentry. Excellent references available.
Call Grandma:
861-5471, Ext. 71 or 552-0110.

ASHBURY JOURNEYMEN
All electrical, plumbing, carpentry and painting jobs our specialty. Very experienced people. Cool prices. Free estimates. Excellent references. 332-9100. All work to codes.

CARPENTRY
Painting, maintenance plumbing, repairs and installations. Professional quality—reasonable rates. Call L. Starr, 586-5890.

AAA WALLPAPERING
Free Estimates
Call Iris Faye
332-9100

MOVING & HAULING

MOVING/HAULING. Fast-fair-friendly. We rush in where others fear to tread. Rush Brothers, 285-5463.

GRANNY'S TRUCKERS
After all, Care is our Language.
Call Rick, 647-2202, Seven Days.
Ask About Our New, Low Rates.

McCARTHY MOVING
Household & pianos
Licensed—564-7542—Insured

MOVE HAUL DELIVER
Fee or Salvage in large, clean, enclosed 1½-ton van. Low rates. Pads & dollies. Free estimate. 665-9380, PETER.

Moving? Will move a couch or all your belongings in enclosed truck. Reasonable. 648-1765 Michael.

Moving delivery local & distant. Careful job by 3-ton van and two professionals, 24 hours, 863-3333. San Francisco to Los Angeles area too.

TRUCKIN' WITH CHUCK
Moving and Hauling. Free phone estimates. Call Charles, 864-3563.

Rosewater Movers - Negotiable rates, $8/man hr. max. Large truck. Local & Distant. 849-0639.

NEW AGE TRANSPORT CO.
Moving, storage, 24 hour
Local, distant, 863-3333

Hauling, Moving, Attic, Basement Cleaning, Junk to Dump and Delivery. 431-5840.

SUNRISE TRUCKING
Moving, General Hauling. Garage, Basement and Yard cleaning at people's prices. Free estimate. 552-0789.

ROCKY MOUNTAIN MOVERS
is back! Moving and hauling dependable, low rates, happy service. Call Rocky at 431-5690.

HEAVYWEIGHT MOVERS
Appliances, pianos, anything. Dollies and muscle. Call Matt, 333-7120.

Move, Haul, Deliver, Reasonable 24 hr service. Storage $5 and up. 563-4797, 864-8205 ext. 176.

MOVING ON WITH RON
Moving and hauling at real people's prices. 285-9846.

OZ MOVING COMPANY
PIANO MOVING A SPECIALTY
Dollies, pads and experience. For free estimate call Steve: 527-6995.

Experienced movers with covered truck. Best rates in Bay area. Call Doug: 388-0942.

PAINTING

COMMUNICATE! The Guardian Classifieds are the best people to people communication available in the Bay Area. The Classified Dept. people are at 824-2506.

PAINTING
$36/MO. COULD PAINT YOUR HOUSE. Call Now. 282-8220, 431-4063.

SUNRISE PAINTING
Quality Workmanship. Prices Reasonable. Interior Painting only. References. Call Peter Butler, 564-7038 or 626-6911.

Painting
House and Apartment. Exterior & Interior, very reasonable rates. Free estimate. Rich or Pete, 661-1469/861-4930.

Painting or wallpapering done. Also linoleum or floor tiles laid. Most structural repairs, etc. Free estimates given. Howard & Jim. 864-8205, ext. 162.

Womens' paint crew, interiors, exteriors, experienced, references, free estimates. Call 431-4764.

3 BROS. PAINTING
EXTRA CAREFUL
INTERIOR, EXTERIOR
RESIDENTIAL, COMMERCIAL
BRUSH OR SPRAY
PLASTERING
MASONRY, WALL PAPERING
397-2595

Painting—specialize interiors. Also walls, carpets, general housecleaning. 681-6368.

Primo Painting & Remodelling
Honest & hard-working. References available. Making money for land. Bruce 387-9954/David 454-6036.

High Flying Quality Painting. Exterior & Interior. Also, hauling. Jim 387-2697 Mitch.

CALIBAN PAINTERS
Interior/exterior. Quality work at right price. References. Free estimates. 626-9695/731-7706.

A & Y PAINTING
Interior, exterior. House, apartment. Reasonable rates. Free estimate. Call Lori or Rich. 647-3149/282-1711.

PLUMBING

ALLIGATOR LIMITED
UNPARALLELED PLUMBING
Drains clogged? Gators in the pipes? Call the Alligator Men for all your plumbing needs. 661-7538 or 566-3966 or 332-9100.

Ken's Plumbing
You name it, We do it.
981-2181

Expert plumbing at low rates. Any job, big or small. Call Gene the Plumber, 332-9100.

ROOFING

CELESTIAL ROOFING
Composition-Wood. Custom Cedar Shingling. Insured, References. SF, 648-6306. East Bay, 848-4119 eves.

WINDOW & GLASS REPAIR

COST OF GLASS & $5 LABOR
Will get you your window fixed. Reputty too. SF area windowman. 332-9100.

Window Pain?
Fast expert window repair at low cost to you. Call 861-5471, ext. 46.

WINDOW GLASS DELIVERED FREE
Cut to size, supplies, auto glass, mobile auto-glass service. Low rates. 849-2903

Any place can be made comfortable with furnishings bought from Guardian advertisers. Don't forget to tell them where you saw their ad! 824-2506 for info.

SANYO • SYLVANIA • PANASONIC • B-I-C VENTURI • RCA • GARRARD • BSR COMMODORE • BOWMAR • PHONEMATE • TDK

• COPENHAGEN • SHURE • DURACELL • DISCWASHER • PICKERING • PIONEER • SONY • DUAL • AKAI • MARANTZ • JBL • EPI • ESS HEIL • SANYO • SYLVANIA •

the good guys!
SONY
PIONEER
MARANTZ
JBL

THE BEST OF 22 BRANDS, ALL AT THE RIGHT PRICES

We try to pick the best values from the top names in the industry, offer free delivery and hookup anywhere in the Bay Area, full exchange privileges, up to 90 days the same as cash, and just about anything else you think is fair — Please try us this week.



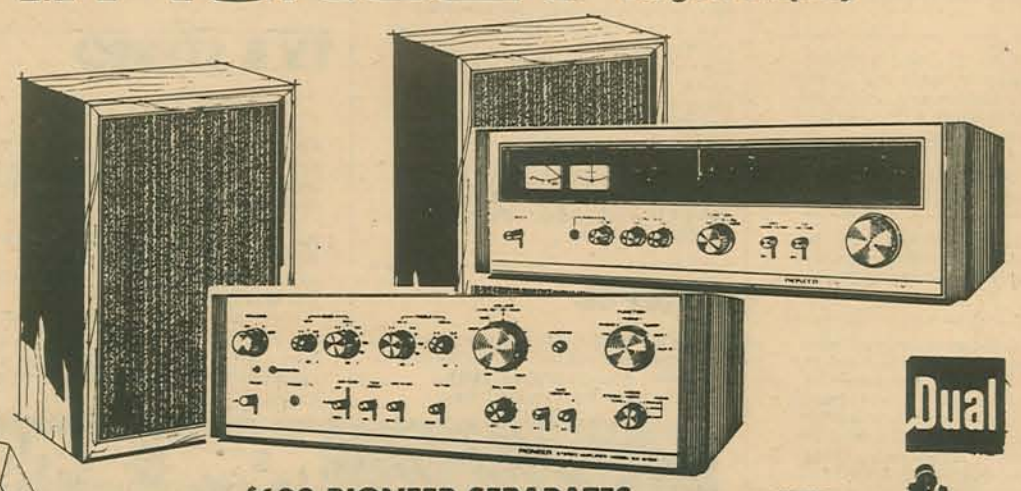
ALMOST ½ PRICE — MARANTZ IMPERIAL 8 SPEAKERS

Absolutely the best value we've ever been fortunate enough to offer in its class — a factory buyout makes this possible: The former fair trade $319.95 each MARANTZ IMPERIAL 8 Speaker systems in oil walnut at almost 50% off. Can be mounted either vertically or horizontally and the sound is incredible. Limited quantities, so reserve yours now. Other speakers also reduced this week — c'mon in!

$350 A PAIR

Formerly Fair Traded at $319.95 each

PIONEER® *The Bay Area's Largest Display*



Save $23—The PIONEER PL12D/II Belt Drive Turntable

We'll sell you the best selling manual belt drive turntable in the whole world for $23 off when you buy the stereo cartridge of your choice at our regular low prices. The PL12D/II has the specs of many $200 machines and is complete with woodgrain base and hinged cover. Really takes care of your records.



$77 with cartridge purchase

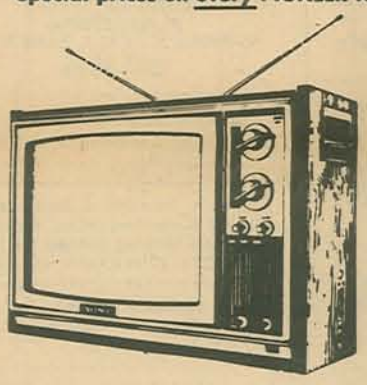
Special prices on every PIONEER turntable

Dual

$600 PIONEER SEPARATES IN A GREAT SYSTEM FOR $699 COMPLETE!

Save over $300 on quality components — the PIONEER SA8100/TX8100 integrated amplifier and tuner deliver the quality of separates at a price less than an ordinary receiver in this system. It's well matched with the West German Precision of DUAL 1225 turntable/changer complete with quality cartridge, base and cover. The CALIFORNIA SOUND RESEARCH speaker system is our best seller in its class — a 3-way 12" acoustic suspension system featuring Phillips drivers (they're a good buy alone at $150 each). And remember: we deliver and install the system free, offer full exchange privileges and a one year speaker trial.





SONY

San Francisco's Largest Display — All at the Lowest Legal Prices

We sincerely believe the SONY TRINITRON is the best buy in color because of its unrivaled picture-quality, longer life and fewer repairs. We deliver and hookup free, followup with a free counselor call, and do any service needed in the home.

EVERY SONY TV, RADIO, STEREO COMPACT & STEREO RECEIVER ON DISPLAY IN OUR SONY CENTER



JBL

B·I·C marantz

Three of the hottest selling names in the industry in an irresistible (we hope) system. The MARANTZ 2220B receiver, the JBL Decade Model 16 Speakers (included at their sale price of $99 each) and the best selling B.I.C. Model 940 complete with base, cover and a choice of cartridges. We really think you'll like this one!

$588



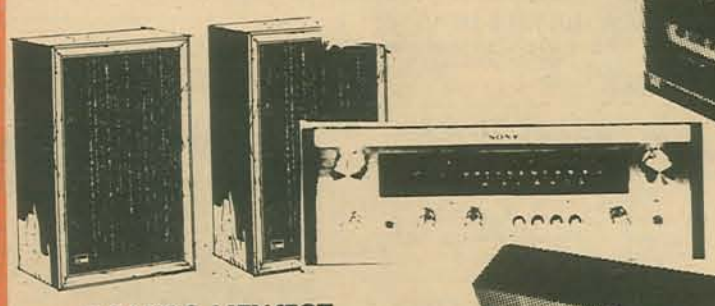
$42 OFF SONY CASSETTE with AM/FM

The popular CF320 SONY at a reduced price this week. Features direct recording from the radio as well as a very sensitive builtin mike. Battery/AC, builtin counter, automatic shutoff and much more. Other models with AM/FM also featured this week — as low as $59.99.



BUY SIX, GET ONE FREE ON ALL MAXELL TAPE

The new MAXELL UDXL tape is here (in fact, every MAXELL cassette type and length is in stock now). You can try any or all at our low competitive pricing — and get a free one for every 6 you buy.



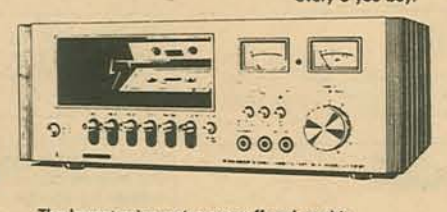
SONY'S NEWEST RECEIVER, PIONEER SPEAKERS & GARRARD 440 M/P CHANGER

The SONY STR7015 receiver delivers 15 watts RMS per channel at 8 ohms, 40-20,000 with no more than 0.8% distortion (sold separately at $220). It's matched with PIONEER speakers and the new GARRARD 440 M/P changer complete. We've seen other $300 systems advertised but they're nothing like this one! Save almost $100.

$299



FRONT LOAD PIONEER CASSETTE WITH DOLBY $188



The lowest price we've ever offered on this incredible cassette record deck — builtin DOLBY, biased for all tapes, digital tape counter and dynamic sound recording abilities. Price limited to present inventory. Walnut case optional

your BANKAMERICARD welcome

master charge

DAILY 9:30-9
SATURDAYS 10-7 SUNDAYS 10-6

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• COPENHAGEN • SHURE • DURACELL • DISCWASHER • PICKERING • PIONEER • SONY • DUAL • AKAI • MARANTZ • JBL • EPI • ESS HEIL • KOSS • EMPIRE

the good guys!

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